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Seventeenth Season in Providence.

PROGRAMME

OF THE

FIRST CONCERT

Wednesday Evening, November 2,

At 8 Sharp.

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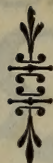
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Boston Symphony Orchestra



INFANTRY HALL,
PROVIDENCE.

Eighteenth Season, 1898-99.
Seventeenth Season in Providence.

Mr. WILHELM GERICKE, Conductor.

FIRST CONCERT,
WEDNESDAY EVENING, NOVEMBER 2,
AT 8 SHARP.

PROGRAMME.

Karl Maria von Weber - - - - Overture to "Euryanthe"

Richard Wagner - - Elizabeth's Aria, Act II., "Tannhäuser"

Johannes Brahms - Variations on a Theme by Haydn (Chorale Sancti
Antoni), Op. 56 A

Karl Maria von Weber - Aria, "Ocean, thou mighty monster," from
"Oberon"

Ludwig van Beethoven - - Symphony No. 5, in C minor, Op. 67

- | | | | | | |
|-------------------------------------|---|---|---|---|-----|
| I. Allegro con brio (C minor) | - | - | - | - | 2-4 |
| II. Andante con moto (A-flat major) | - | - | - | - | 3-8 |
| III. Allegro (C minor) | - | - | - | - | 3-4 |
| Trio (C major) | - | - | - | - | 3-4 |
| IV. Allegro (C major) | - | - | - | - | 4-4 |

Soloist, Mme. GADSKI.

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OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg, on Dec. 18, 1786; died in London on June 5, 1826.)

Euryanthe, grand romantic opera in three acts, the text by Wilhelmine von Chézy, the music by Carl Maria von Weber, was given for the first time at the Court Opera House in Vienna on October 25, 1823. It was produced in Berlin on December 23, 1825, and shortly afterwards in Weimar and Dresden. A terribly garbled version, arranged by the notorious Castil-Blaze, with interpolations from the music of *Oberon*, was brought out at the Académie de Musique in Paris on April 6, 1831. The opera was first given in London at Covent Garden on June 29, 1833. A correct version of the music, but with a new French text, prepared by de Saint-Georges and de Leuven, was brought out at the Théâtre-Lyrique in Paris on September 1, 1857; this should count as the first real performance of the work in France. *Euryanthe* was first given in New York at the Metropolitan Opera House on December 23, 1887.

Euryanthe has been called at once Weber's greatest masterpiece and his greatest fiasco. In it he departed from the traditional form of German opera, in which the musical numbers were connected by spoken dialogue, substituting musical recitative for the latter, according to Italian tradition and that of the French grand opera. The work was nowhere well received by the public, Weber's free dramatic treatment of the recitative and the *scena* being considerably in advance of the age; and the libretto was too miserably poor to be acceptable even after the music had come to be better understood. The text is based on an old French romance, *Histoire de Gérard de Nevers et la belle et vertueuse Euryant de Savoie, sa mie*. Com-

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mentators have more than once pointed out the striking general similarity between the characters of Adolar and Euryanthe, and Lysiart and Eglantine in *Euryanthe*, and those of Lohengrin and Elsa, and Telramund and Ortrud in Wagner's *Lohengrin*. The overture is the only part of the opera that has well maintained its place in the standard repertory.

The overture, in E-flat major, opens with one of those impetuous rushes of the whole orchestra which were peculiarly characteristic of Weber. Indeed the first two phrases of the overture to *Euryanthe* are surpassed in brilliancy and dash only by the corresponding phrases in the *Allegro con fuoco* of the overture to *Oberon*. After this startling exordium the united wind instruments expose a commanding theme in full harmony, a theme taken from a passage of Adolar's in the first finale of the opera. It is carried through with incomparable brilliancy, the strings soon coming in with some energetic passage-work on figures taken from it and from the initial onslaught of the full orchestra; the rhythms are of the liveliest and most vigorous character—rapid triplets and nervous dotted eighths and sixteenths; but now comes one of those sharp contrasts of which Weber's wonderful dramatic sense made him the consummate master. A mighty *fortissimo* B-flat of the entire orchestra, a rousing tattoo of the kettle-drums, and a quieter transitional phrase of the 'celli lead over to a gracefully buoyant and tender second theme, softly sung by the first violins over the simplest of sustained harmony in the other strings. The poignant dramatic effect does not reside merely in the ordinary contrast between a martial tune and a love-melody, between *fortissimo* and *piano*, but far more in that between the nervously energetic rhythms of the first theme and the serene absence of any rhythmic device whatever in the accompaniment of the second. This second theme seems to float calmly past us as on the un-

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ruffled waters of some mountain lake. After the opening phrases of the second theme the accompaniment grows more rhythmically animated, with flowing *arpeggj* in the second violins and 'celli. Then the brilliant initial rush of the orchestra returns once more, a strong climax is reached, and then all gradually dies away to silence, over an organ-point on B-flat, the strings persistently harping on the rhythm of the dotted eighth and sixteenth.

Now we come upon one of the most originally poetic episodes in all Weber. The passage is borrowed from the scene in the forest in the second act of the opera. In slow *Largo* eight violins *solì e con sordini* play the most mysterious sustained harmonies in scarcely audible *pianissimo* the violas soon entering beneath them with a subdued *tremolo*, like the soft rustling of leaves.*

After this brief *largo* episode we come to the free fantasia; the original tempo, *Allegro marcato molto con fuoco*, returns, and the 'celli and double-basses softly take up an inversion of the first theme of the wind instruments in the first part of the overture. This theme is then worked out fugally in conjunction with a vigorously rhythmic counter-subject. This *fugato* constitutes the whole free fantasia.

The third part is a tolerably exact reproduction of the first, save that the martial theme of the wind instruments is omitted, and the second theme now comes in *fortissimo* in the tonic E-flat major in the entire orchestra. An exuberantly brilliant coda closes the whole. This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

* It is this famous passage that Wagner transcribed for brass instruments in the Funeral Symphony he wrote for the burial of Weber's remains in Dresden in 1844—the muffled snare-drums doing duty for the *tremolo* on the violas in the original.

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VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OPUS 56A.
JOHANNES BRAHMS.

The theme of these eight variations and finale, known as the *Chorale Sancti Antoni*, is a melody in two sections, of ten and twenty measures respectively; each section is repeated. The theme is exposed in plain harmony by the wind instruments, over a bass in the 'celli, double-basses and double-bassoon; a style of instrumentation evidently intended to suggest the effect of the organ — in allusion to the ecclesiastical character of the theme.

The variations that follow are for the most part of a free contrapuntal character; they belong to the school of variations in which the great classic masters — Bach and Beethoven — and also Mendelssohn and Schumann have done their finest work in the form. Bach's C minor organ Passacaglia and D minor violin Chaconne; Beethoven's XXXIII Variations in C major for pianoforte, on a Waltz by Diabelli, opus 120; Mendelssohn's *Variations sérieuses* in D minor, opus 54; and Schumann's *Études symphoniques*, opus 13, may be considered as the great models of this style. The variations do not adhere closely to the form of the theme; as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real.

In these variations Brahms has followed his great predecessors — and notably Beethoven — in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side-issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one.

SYMPHONY NO. 5, IN C MINOR, OPUS 67 . . . LUDWIG VAN BEETHOVEN.

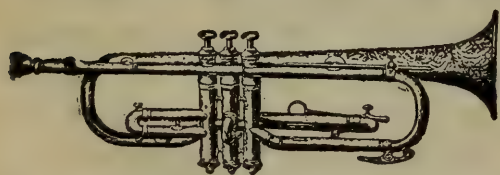
(Born in Bonn, probably on Dec. 16, 1770; died in Vienna on March 26, 1827.)

The date at which this symphony was written has not been ascertained with any degree of certainty. It is highly probable, however, that both it and the *Pastoral* (No. 6, in F major) were completed, or at least brought

near completion, before the end of the year 1807, and that most of the work on them was done at Heiligenstadt and in the country between there and Kahlenberg. Beethoven's visit to Eisenstadt in September of the same year was probably devoted entirely to bringing out the C major Mass, opus 86; so that he had no time to work on the symphonies there. The first performance of the C minor symphony was at a concert given by Beethoven at the Theater an der Wien in Vienna on December 22, 1808. The concert was a memorable one; every number on the program was then given for the first time in Vienna, and the program included, beside the symphony mentioned, the *Pastoral* symphony; the pianoforte concerto No. 4, in G major, opus 58; the choral fantasia, opus 80; two extracts from the C major Mass; the concert aria, "*Ah! perfido*," and a free improvisation on the pianoforte. Artistically, the concert was rather disastrous: the extreme length of the program and the unusual difficulty of the music made due preparation impossible, and the performance was generally bad; add to this that it was an exceptionally cold day, and the theatre not heated; the audience was as cold as the hall!

The first movement of the symphony, *Allegro con brio* in C minor (2-4 time) opens grandly with three G's followed by a long-held E-flat *fortissimo* in all the strings and clarinets. What is the key? The ear is in doubt; is it C minor, or E-flat major, or possibly G minor? The next two measures, three F's followed by a long-held D, strike out the possibility of G minor; but it still may be either C minor or E-flat major! The popular legend that Beethoven intended this grand exordium of the symphony to suggest "Fate knocking at the gate" is apocryphal; Beethoven's pupil, Ferdinand Ries, was really the author of this would-be-poetic exegesis, which Beethoven received very sarcastically, when Ries imparted it to him. There is a considerable difference of opinion among conductors as to the manner of playing these four opening measures. Some take them in strict *allegro* tempo, like the rest of the movement; others take the liberty of playing them in a much slower and more stately tempo; others again take the three

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G's and the F's *molto ritardando*, arguing that, although taking the four measures in a stately *Largo* is not permissible,—there being no indication in the score to authorize it,—the “holds” over the E-flat and the D do (at least tacitly) authorize *ritardandos* on the three E-flats and the three F's, according to the old rule: “You may always make a *ritardando* before a hold.” And, if this retarding of the tempo is cleverly managed, it comes to very much the same thing, in point of effect, as the stately *Largo*, for which there is no authority in the score; it is beating the devil round the bush.

These four grand introductory measures are immediately followed by the exposition of the first theme, of which they furnish the principal figure. The construction of this theme is peculiar: it is really composed of nothing but free contrapuntal imitations on the figure of the introductory measures; but these imitations follow one upon the other with such rhythmic regularity that, to the ear, they form the several successive sections and phrases of a regularly constructed melody, or theme. No single part in the orchestra plays this melody; but take the eighth-note figures which appear successively in the second violins, violas, and first violins, and write them out in order on a single staff (as one part), and you have the theme. This theme is briefly developed in two periods, followed by some brilliant passage-work for fuller and fuller orchestra, still on the principal figure, ending on the first inversion of the chord of the dominant of the relative key of E-flat major. Now the second theme enters *fortissimo* on the horns; its opening phrase is but a melodic extension of the principal figure of the first theme, but this is responded to by a more lovely phrase, full of the truest Beethovenish sentiment, which is worked up in a *crescendo* climax, leading to an unspeakably brilliant and dashing antithesis. There is no conclusion-theme, the short concluding period being formed by some strong passage-work on the principal figure of the first theme. The first part of the movement ends in E-flat major, and is repeated.

The free fantasia is not very long, although of sufficient length to be in proportion with the short first part of the movement. It is almost entirely

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devoted to a contrapuntal working-out of the first theme, in which working-out, however, new melodic developments keep cropping up. Toward the end, the initial figure of the second theme — which, as will be remembered, is but another version of that of the first — comes in for a brief contrapuntal elaboration, which is followed by the characteristically Beethovenish “moment of exhaustion,” the working-out gradually dying away in mysterious, unearthly antiphonal harmonies between the strings and wood-wind. Then, all of a sudden, the first theme reasserts itself in *fortissimo*, and we pass on to the third part of the movement.

This part is quite regular in its relations to the first, the second theme now coming in the tonic, C major. It is to be noticed, however, that the development of the first theme is now accompanied by a more sustained, *cantabile* counter-theme, — a device of which Mendelssohn was particularly fond (*vide* the third part of the first movement of his *Scotch* symphony), — and one of the long holds is elaborated into a beautiful little cadenza for the oboe. The change of key for the second theme necessitates a change in the instrumentation also: in the first part of the movement the second theme entered *fortissimo* in the horns, in E-flat major; here, in the third part, where it enters in C major, it would have been impossible for the plain E-flat horns to play it, so that Beethoven — unwilling to make his horn-players change their crooks for only a few measures — found himself forced to transfer the passage to the bassoons. The result is rather unfortunate, for the bassoons sound somewhat veiled and timid, in comparison with the boldly assertive horns in the first part. But composers of Beethoven's day were not infrequently forced to make concessions of this sort. The movement ends with a long and exceedingly brilliant coda.

The second movement, *Andante con moto* in A-flat major (3-8 time), is in the form of the rondo with variations. It opens with the announcement of its first theme, a stately and expressive melody, sung in unison by the violas and 'celli over a simple *pizzicato* bass in the double-basses, the closing phrase being considerably developed in full harmony by the wood-wind, then by the wood-wind and strings together.* This is immediately followed by the second theme, an heroic, quasi-martial phrase in A-flat major, given out in harmony by the clarinets, bassoons, and violins, over a triplet arpeggio accompaniment in the violas, and a *pizzicato* bass. This theme closes with a bold modulation to C major, and is forthwith repeated *fortissimo* in this key by the oboes, horns, trumpets, and kettle-drums, while all the violins and violas unite upon the accompanying triplet figure. A short conclusion-phrase in mysterious *pianissimo* chromatic harmony, in the strings (without double-basses) and bassoons, closes the period with a half-cadence to the dominant of A-flat major.

The second period corresponds exactly to the first, it being the first variation thereof. The first theme appears in a figural variation in the violas and 'celli (even sixteenth-notes) against a *pizzicato* accompaniment

*The gradual growth of this theme in Beethoven's mind is to be followed very fully in his sketch-books; it is a fine and characteristic example of his laborious and carefully self-criticising method of composition. The first form in which this noble theme appears in the sketch-books is as trivial and commonplace as possible, every subsequent change it goes through is an improvement, until we at last find it in the form in which it appears in the symphony.

in the other strings and a sustained counter-phrase in the clarinet.* The variation of the second theme consists simply of substituting arpeggj in thirty-second-notes for the triplet arpeggj in sixteenth-notes.

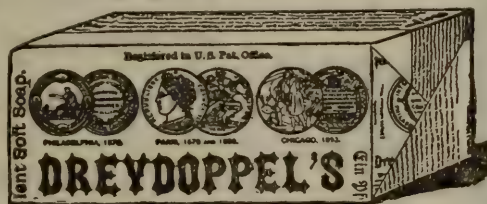
In the third variation, which follows, we have the theme figurally varied in running thirty-second-notes in the violas and 'celli, the counter-phrase now coming in the flute, oboe, and bassoon in double octaves, the varied theme soon passing into the first violins, then into the basses, against full harmony in repeated sixteenth-notes in the rest of the orchestra; this extends the first theme to three times its original length. Next follows a little interlude of passage-work on the initial figure of the theme in the wood-wind. Then the full orchestra precipitates itself *fortissimo* upon the second theme (in C major) in grand plain harmony. Then follows a brief episode in the shape of a *staccato* melodic variation, based on the initial figure of the first theme, in the flute, clarinet, and bassoon, over plain *pizzicato* chords in the second violins, violas, and basses, and waving arpeggj in the first violins.† Some *crescendo* scale-passages lead to a *fortissimo* reappearance of the first theme in the tonic in the full orchestra, the theme now appearing in close imitation (not quite strict canon) between the violins and the wood-wind. A long coda brings the movement to a close.

The third movement, *Allegro* in C minor (3-4 time), is a scherzo with trio, although not so named in the score. It has all the characteristics of the Beethoven scherzo: the rapid tempo, the tricky effects of modulation and instrumentation, the brilliant humor. It is perhaps the most diabolic of Beethoven's scherzi; Berlioz has likened it to a scene from the witches'

* One of the progressions in this clarinet obligato gave rise, according to Berlioz, to one of Fétis's attempted "corrections" in the French edition of the score, which he was editing. The clarinet part begins with a long-sustained E-flat, which, in the fourth measure, forms a suspended 4th over the B-flat in the bass, and a major 9th over the D-flat in the melody. According to the accepted rules of harmony, these dissonances ought to be resolved by the E-flat in the clarinet falling to D-flat (3rd of the bass and octave of the melody) on the third beat of the measure. But Beethoven has held this E-flat throughout the measure, and made it progress upward to E-natural in the fifth measure, forming the 3rd of the chord of the dominant 7th of F major. This upward progression of a suspended dissonant note seemed at first an unpardonable crime to Fétis; but he afterwards thought the passage over and found it to be an exemplification of an as yet unformulated law of harmony. This law he then proceeded to formulate as follows in his *Traité de Harmonie*: "A dissonant note, instead of falling one degree to a consonant interval, may progress upward by a semi-tone, whenever, by so doing, it produces a passing modulation to another key." This is just what Beethoven's ascending E-flat does: the E-natural it moves to produces a passing modulation from A-flat major to F major.

† Lovers of musical coincidences may be interested to know that both the waving arpeggj and the harmony of this passage (which contains some very characteristic and beautiful modulations) are to be found in precisely the same rhythm, in the Trio of a Minuet in one of Boccherini's quintets; only the *staccato* melody is wanting.

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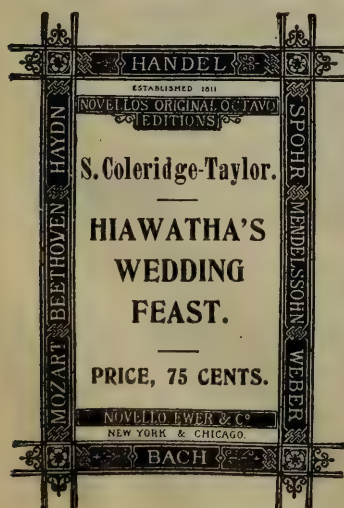
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Sabbath on the Brocken.* The first theme is eighteen measures long, the two measures over and above the regulation sixteen-measure cut being added to the third phrase. The thesis is given out *pianissimo* by the basses in octaves, the strings, wood-wind, and horns answering with the antithesis in full harmony. This first theme is immediately followed by the second, a bolder phrase, given out *fortissimo* by the two horns in unison over a *staccato* accompaniment in the strings, beginning in C minor, but soon modulating to E-flat minor, and carried by the full orchestra through G-flat major back to E-flat minor again, each phrase ending on the dominant by half-cadence. These two themes are worked up, together and in alternation, with some elaborateness in the way of running counterpoint, to the end of the Scherzo, in C minor.

The Trio (same time and tempo) in C major is a well worked-out fugato on an energetic subject of humorous, almost comic character, the fugued writing being, however, strictly adapted to the regular scherzo form of two repeated sections. Then comes the repetition of the Scherzo. The treatment is somewhat different from that in the first working-out, the instrumentation being totally different, now running to *pizzicati* in the strings and *staccato* phrases in the wood-wind, the whole being kept steadily in *pianissimo*. Some little clucking notes in the upper register of the bassoons have a peculiarly weird, diabolico-comic effect. The elaborate working-out of the second theme at last merges into a long dominant organ-point in the basses, while the kettle-drums as persistently keep hammering away at the tonic, over which the first violins keep reiterating a figure taken from the first theme in even, dead *pianissimo*; then come eight measures of *crescendo*, leading over to the finale, with which the Scherzo is connected, without any intermediate wait.

The fourth movement, *Allegro* in C major (4-4 time), opens with a grand triumphant march-like theme, given out *fortissimo* by the full orchestra. This heroic theme is developed at a considerable length, always *fortissimo* and by the full force of the orchestra, until it is followed by an equally heroic, and somewhat more distinguished second theme, also in C major. This theme is more briefly developed, still in *fortissimo*, until it leads to the entrance of a more vivacious, if not more brilliant, third theme in the domi-

* Here is another curious coincidence. The first nine notes (filling four measures) of the principal theme of this scherzo are identical (barring the difference of key) with the first nine notes of the theme of the Finale in Mozart's G minor symphony. But the rhythm is so utterly different that the ear perceives no similarity whatever between the two themes.



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nant, G major. In this third theme, in which phrases in *piano* keep alternating with others in *forte*, the rhythm changes to what is essentially 12-8 time ; its development ends with a climax of the full orchestra in the original 4-4 rhythm of the movement, leading to a fourth, or conclusion-theme, also in G major, first announced by the middle strings, clarinets, and bassoons, with brisk little squib-like counter-figures in the first violins, and then briefly developed in *fortissimo* by the full orchestra, ending the first part of the movement in the tonic, C major. This first part is repeated.

Then follows a free fantasia, in which the third theme, in the triplet rhythm, is most elaborately worked out, the development leading at last to a tremendous climax which closes the free fantasia in the dominant key of G major. Now comes a curious and wholly original episode ; the theme of the Scherzo returns, and is worked up briefly in a new way, with new orchestration, ending with a passage of long-sustained *pianissimo* and then *crescendo*, very similar to the one which led over from the Scherzo itself to the Finale. Indeed, this passage here leads to the triumphant return of the first theme at the beginning of the third part of the movement.

This third part is an almost exact repetition of the first, save that the third and conclusion themes now come in the tonic. The concise development of the conclusion-theme leads immediately to the Coda, which begins with some brisk passage-work on the third theme, worked up to a climax which leads to a strong, and strongly insisted-on, half-cadence in the tonic key. This is followed by a *fortissimo* announcement of a figure from the second theme by the bassoons, answered "*piano dolce*" by the horns. This figure, which is taken from the antithesis of the second theme (as it appeared in the first and third parts of the movement), now appears as the thesis of what might almost be called a new theme, and is worked up in two successive climaxes, the second of which, going *crescendo poco a poco e sempre più allegro*, leads to the final "apotheosis" of the symphony, *Presto* in C major (2-2 time), in which the conclusion-theme is worked up with the utmost energy, in true Beethoven fashion,—much after the manner of the peroration to the *Egmont* and third *Leonore* overtures ; only that here — as later in the finale to the eighth symphony, in F major — Beethoven seems absolutely unable to make up his mind to stop, and keeps hammering away at full chords of the tonic and dominant for forty measures, in sheer mad jubilation.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings ; to which are added, in the last movement, 1 piccolo-flute, 1 double-bassoon, and 3 trombones. The score bears no dedication.

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| II. Adagio (C major) | - | - | - | - | 3-4 |
| III. Gavotte en Rondeau: Moderato (E major) | - | - | - | - | 2-2 |

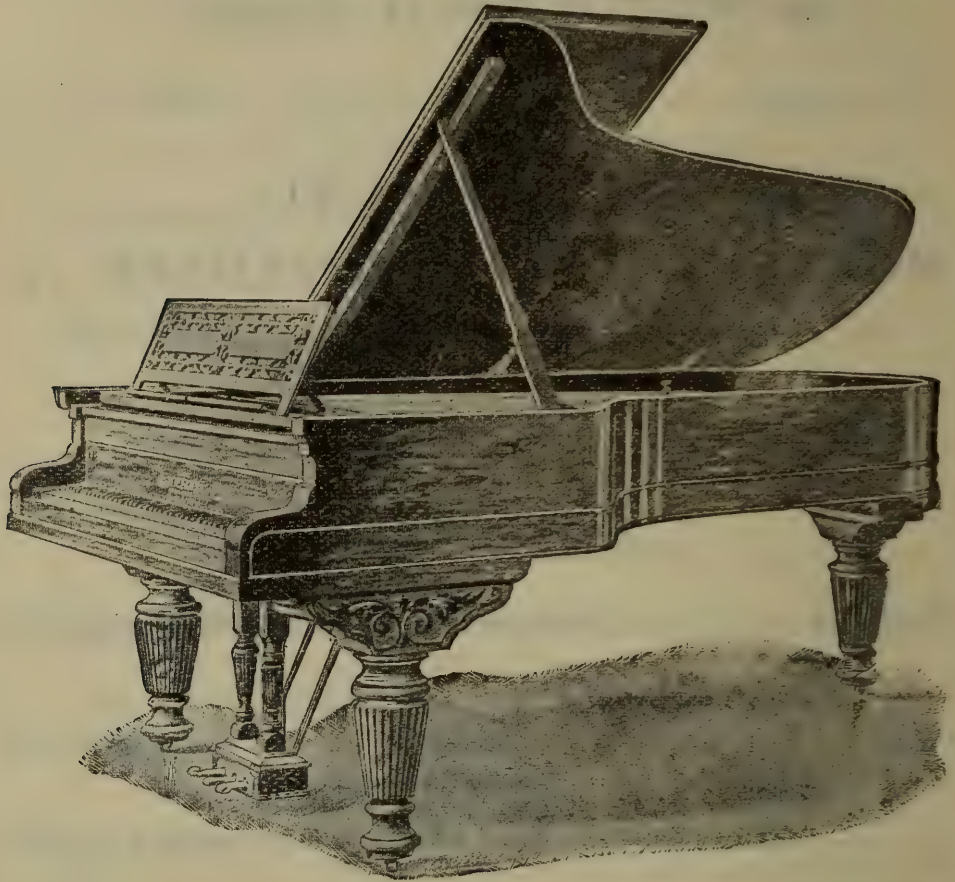
Ludwig van Beethoven - - Symphony No. 5, in C minor, Op. 67

- | | | | | | |
|-------------------------------------|---|---|---|---|-----|
| I. Allegro con brio (C minor) | - | - | - | - | 2-4 |
| II. Andante con moto (A-flat major) | - | - | - | - | 3-8 |
| III. Allegro (C minor) | - | - | - | - | 3-4 |
| Trio (C major) | - | - | - | - | 3-4 |
| IV. Allegro (C major) | - | - | - | - | 4-4 |

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OVERTURE, "IM FRUEHLING," Op. 36 KARL GOLDMARK.

Karl Goldmark was born at Keszthély, Hungary, on May 18, 1832. He first studied the violin at the Musikverein at Oedenburg in 1842, then in Vienna of Leopold Jansa, and during the winter of 1847-48 at the Conservatorium of Joseph Böhm. He was also a pupil in the harmony class at the Vienna Conservatorium; but all his studies at that institution were cut short by the revolution of 1848, and in composition he was for the most part self-taught. The year 1858, which he spent in Pesth, was especially devoted to earnest self-directed studies in the works of Bach, Beethoven, and Robert Schumann. He found a firm friend in Joseph Hellmesberger, the elder, who had much of his chamber music and orchestral and choral work performed at his own concerts. For some time Goldmark was known mainly as a violinist, and his best known work was his suite for pianoforte and violin, Op. 11: indeed, so often did he play this composition in various German cities that one day a wag, seeing his name, "Karl Goldmark," on a hotel register, played him the trick of adding in his own hand, "*et suite*." Goldmark's reputation as a composer first became universal through his well-known concert overture "Sakuntala," which, soon after its performance by the Philharmonic Society in Vienna in 1865, was given almost all over Europe and the United States. Ten years later his opera "Die Königin von Saba" placed his name upon the pinnacle of fame, and in its turn made the round of the musical world, excepting France, where foreign operas are hardly ever given until their composers have become recognizedly "classic." Ever since 1875 Goldmark has been recognized as the only thoroughly successful German opera composer since Richard Wagner: even Anton Rubinstein has not run him

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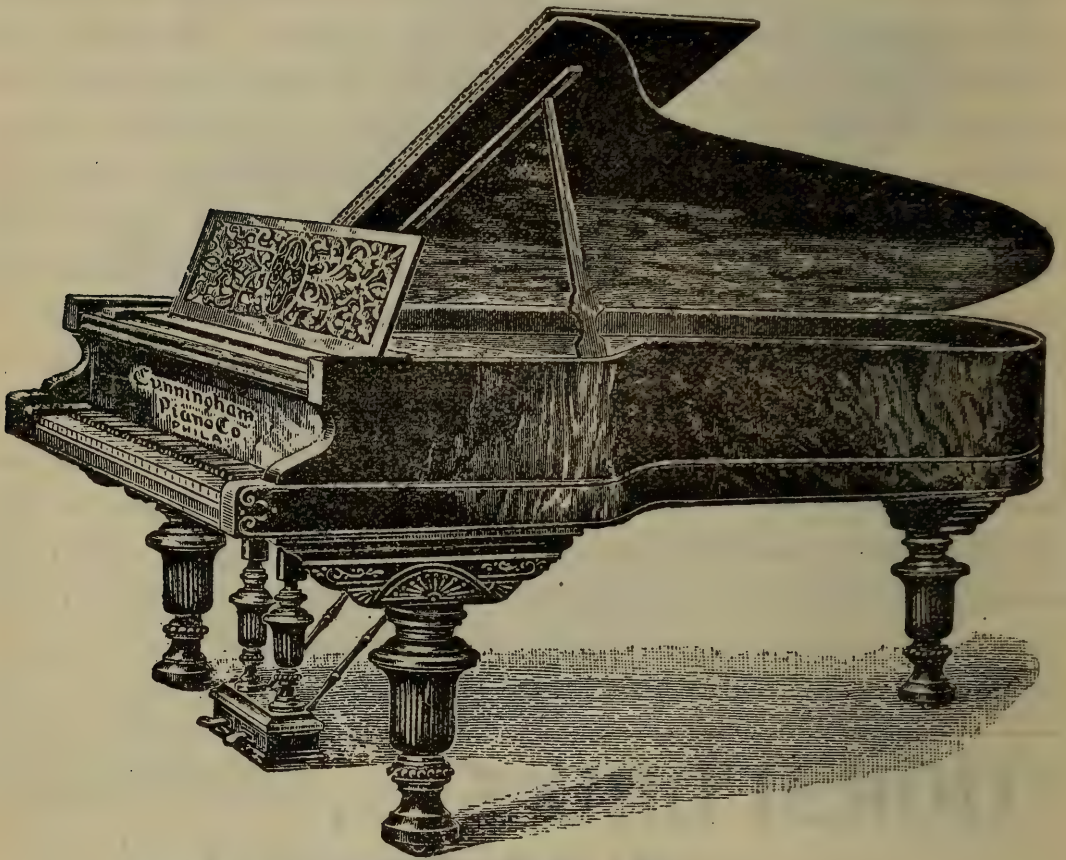
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very hard in this field. Still, Goldmark is not exclusively, nor even principally, an opera composer, although the most unquestionable element in his talent is probably his dramatic gift: his concert and chamber music have won distinguished recognition everywhere, and he certainly stands in the first rank among orchestral writers to-day. He is an elaborately careful and laborious composer, writing slowly, and subjecting his works to searching self-criticism before giving them to the world. He is of Hebrew blood, and has the conviction of the importance of details that belongs to his race. He is a brilliant master of orchestration, and delights in the most sumptuous orchestral coloring, perhaps to the extent of grazing monotony. The charge of a lack of elevation of style and nobility of inspiration has been brought against him; but in this matter he certainly does not stand far below many another of his famous contemporaries. His prevailing fault is a tendency toward the theatrical in musical effect.

The overture "Im Frühling" (In the Spring) begins rather like Mendelssohn's "Italian" symphony. The rhythm (9-8 time) is different, but the key (A major) is the same; and we hear a similar quivering accompaniment in triplets for two measures, against which the theme starts in on the violins in a very similar way. But here the resemblance stops, Goldmark's theme is buoyant and brilliant, but not wholly free from those syncopations in which the modern composer delights. After this theme has been played through in A major, it proceeds to make, as it were, four "false starts" in the following keys: in E major, A-flat major, D-flat major, and C major. In this last key it exhausts itself after four measures, and some soft harmonies in the horns, bassoons, and lower strings lead forthwith to the second theme in E major (dominant of the principal key). This gracefully swaying theme begins on the strings, the softer wind instruments chiming in toward the end of the first phrase. Soon the conclusion-theme

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comes in, also in E major,—a flowing *cantabile* melody on the first and second violins in octaves (strengthened farther on by the oboes), against rising and falling *arpeggi* in the clarinets and violas, and sustained harmonies in the wind instruments and basses. With this conclusion-theme the first part of the overture ends.

The working out begins on a figure taken from the first theme, taken up in alternate measures by the strings and the flute (or oboe), against which other wind instruments assert a new rhythm. This working-out is carried on with considerable elaborateness, if not at great length, the composer having other things *in petto* than a long free fantasia. The first theme soon returns to usher in the third part in A major, this time *fortissimo* on the full orchestra. This third part bears quite the regular relation to the first, the most noteworthy modern innovations being certain striking changes in the instrumentation and in the register in which the several themes are introduced, and having nothing to do with the musical form. It leads to a long and brilliant *coda*, in which the working-out is pursued (as was often the case with Beethoven) on a wholly new plan. This *coda* soon changes the rhythm and *tempo* (*allegro*, 3-4, really 9-8, time) to *vivace non troppo*, 6-8 time. After a short slow interruption this *tempo* is accelerated to *allegro assai*, then to a *più mosso*, with which the work closes. So, unlike most of Beethoven's symphonic first movements, in which the free fantasia is dramatic and the *coda* idyllic, the *coda* in this overture is the most dramatic part of the work, and the most full of climax.

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Siegfried.—Idyll.
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Tannhaeuser.—Song, Evening Star.
(Transcription by G. Lange.)
Tannhaeuser.—Act III., Scene 4, March.
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Tannhaeuser.—Elizabeth's Prayer.
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Flying Dutchman Overture.
Flying Dutchman.—Spinning Song.
(Trans. by Liszt.)
Flying Dutchman.—Act I., Aria:
Through Waves that rage.
Goetterdaemmerung Vorspiel.
Goetterdaemmerung Trauermarsch.
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Lohengrin Wedding March.
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Tannhaeuser.—Wolfram's Appeal to Tannhaeuser.
Tannhaeuser.—Elizabeth's Greeting.
Tannhaeuser.—Elizabeth's Intercession for Tannhaeuser.
Tannhaeuser.—Introduction to Act III.
Tannhaeuser.—Tannhaeuser's Pilgrimage.
Tannhaeuser.—Finale. The Defeat of Venus.
Lohengrin.—Act III., Scene 3, March.
Act III., Scene 2, Duo, Elsa and Lohengrin. Act II., Scene 2, Elsa's Balcony Song. Act III., Scene 3, Finale: The Swan, the Swan.
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"I feel somewhat embarrassed as I sit here writing a biographical sketch of myself, for I am certain nothing has ever occurred to me that can possibly interest your readers. I have never been an alderman, nor held a position under the government, never aspired to the office of general superintendent of any public art institution; nor have I ever desired to become superintendent of the police force. I have always paid my taxes promptly (when I could), have been vaccinated according to regulations, have served in the army from 1873 to 1874, in obedience to the law, and have been honored with some municipal positions of trust from time to time. I married in 1877; and here I beg of you not to consider the two sevens a mysterious omen, as my wife and *mother-in-law* are two excellent women. From this alliance evolved four Scharwenkas,—three daughters and one son. That I was born appears a matter of course, which fate also befell my three years younger brother, Philip, in 1847. So, if you now calculate by logarithm, you may be able to discover my age. After some investigation, it has become an established fact that I first saw the light in the little city of Samter, where I grew up to be the joy of my parents and the terror of the neighborhood. The old residents of the town still recall with horror the days when I covered the handsome pink and blue houses with black chalk drawings of locomotives, on which I figured as engineer playing the fiddle. In that way, I displayed an early inclination for music.

"I pass over the days of my childhood in silence, as I think it unwise to record anything which may become a bad example, only admitting that I was a terrible scapegrace, with a few moments of angelic quietude. At the age of four, I was already able to pick out simple tunes on the piano; and, as my playing was only monodigital (I used but the right hand second

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finger), I can assure you that *I never was guilty of a wrong fingering*, which must be a proof of my pedagogical talent. In the year 1854, we removed to Posen, where I entered the gymnasium (Latin College). Here it was that a great enthusiasm for music entered my soul. Here I had the constant society of the leader of a military band. Some little piano tuition received from the Cantor enabled me to play trios, etc., when, as a great Friday night treat, the band met at our residence. The musicians brought their instruments,—fagottos, oboes, clarinets, etc.; and I was very happy to play and handle them. At this time, I composed very diligently, having written clearly a sonata, which ended with some sort of a polka for a *finale*, and the introduction to which was represented by a moral. In 1865, my parents moved to Berlin; and here it was that my eyes were fully opened to the light by Kullak. Under his excellent supervision, I studied piano and composition. In 1869, I gave my first piano concert in the Academy which at that time brought forward but few novelties. During this year, various public performances followed. Since 1869 I have appeared in Berlin no less than one hundred and eighty-seven times. My concert tours have taken me all over Germany and through Russia, Austria, Hungary, Belgium, Sweden, Norway, and England.”

In the year 1881, Mr. Scharwenka, who holds the appointment of court pianist to the Emperor of Austria, founded a conservatory in Berlin, which has prospered and become one of the leading institutions of musical learning in Europe. Scharwenka's published compositions number three score or more: they include much piano music, songs, chamber music, a symphony, and the concerto played to-day, first produced in 1877. A second piano concerto and portions of an opera, “*Mataswintha*,” are to be numbered among his more ambitious works. Scenes from Mr. Scharwenka's opera were given a concert performance in New York a short time

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since, on the occasion of their composer's first public appearance in the United States. Though an unfamiliar name on Boston Symphony programmes, both Scharwenka's symphony and the B-flat piano concerto have been heard in New York.

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Take even that tolerably plain-sailing matter of the adaptability of means to ends; the most elementary discussion of this question is full of pitfalls for those people whose minds have not been made up beforehand — by Mrs. Grundy. Of course that excellent lady has it that large, copious, resounding means are adapted to the compassing of noble and heroic ends, and vice versa; that a *Nibelungen* orchestra, with Wagnerian orchestration, is an unfit medium for showing forth the delicate beauties of a Chopin nocturne, that the grandeur of a Siegfried Death-March will be lost, when filtered through so puny a thing as a banjo.

Few people will probably hesitate to subscribe to these apparently self-evident statements of Mrs. Grundy's. Many of us have seen with regret how the unassuming pastoral beauty of Handel's "*Ombra mai fù*" can be vulgarized by resounding orchestral treatment, how an essentially refined and elegant scrap of melody and harmony can be lowered to the level of, say, Keller's "National Hymn," so that, as a certain musician once said, "the only practicable means of making it more vulgar still would be to add eight cornets to the eighteen violins." And they who have felt the vulgarity of the thing are, for the most part, content to explain it by the

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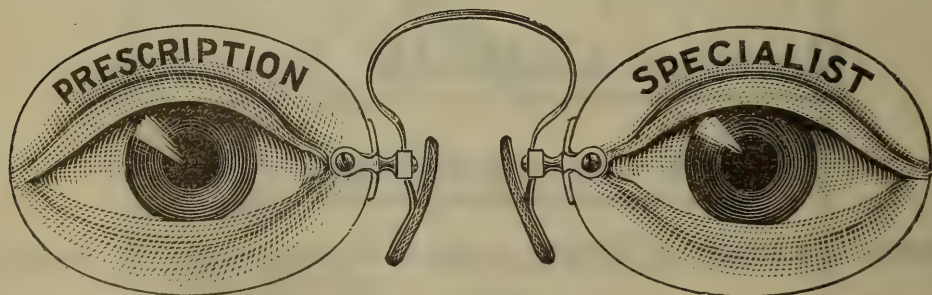
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evident discrepancy between the character of the music and the portentous orchestral means of setting it forth. I, *moi qui vous parle*, have so explained it more than once. But is the explanation really the true one? — that is, true in the sense of showing this eighteen-violin-and-orchestra transcription of “*Ombra mai fù*” to be an example of the truth of a general proposition? I must own to having my doubts. Let me tell you why.

A musical experience upon which I look back with unmixed pleasure is that of once hearing the Dead-March in Handel’s *Saul* played on a single, unaccompanied guitar. Of course, due allowance must be made for a certain piquancy that almost inevitably attends such incongruities; where the discrepancy between the musical thought and the mechanical means of expression seems so preposterous as here, one is a little predisposed to make but inconspicuous demands upon the result, to be content with very little indeed. But, even making due allowance for this, I must say that the musical result in this particular case was of a nature to make no such allowance necessary. Speaking at once frankly and circumspectly, I can say with perfect truth that, in this particular instance, no jot nor tittle of the intrinsic grandeur and solemnity of Handel’s Dead-March was lost through the puniness of the instrumental medium. I can honestly say that I have never heard the march in question sound more impressive. Of course the performance was in private, not at a concert; but this circumstance made, upon the whole, little difference, save in ridding one of all preconceived repugnance at a seemingly preposterous experiment — for what is done in private has little influence upon that vague generality commonly known as the Cause of Art.

Now it seems to me that the inherent incongruity between such music as the Dead-March in *Saul* and such an instrument as a guitar is to the full as great as that between Handel’s “*Ombra mai fù*” and the portentous instrumental means employed in Herbeck’s arrangement of the same. Yet I am fully persuaded that not even the most private performance of the

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latter could be made to sound otherwise than distastefully vulgar in my ears. How explain this? How account for the incongruity vanishing in one case, and not in the other?

It seems to me that the explanation must be sought for on some such lines as these. Playing the Dead-March in *Saul* on an unaccompanied guitar is something that falls wholly outside of normal musical conditions; and it is thus quite unamenable to the laws which govern normal musical performance. Herbeck's tremendous arrangement of the little pastoral air from *Serse*, on the other hand, does not overstep the limits of normal performance, and is consequently quite amenable to the laws governing the same. It pretends to be a concert piece, and, as such, claims distinctly to be judged by all the highest rules of musical good taste. The performance of the Dead-March in *Saul* on a guitar made no such pretension; any one would have hissed it off the symphony concert stage; but, in private, it could give pleasure of a very pure and intrinsically musical sort. Have you never derived profound and unalloyed musical enjoyment from hearing a nearly voiceless musician softly hum in your ear a noble phrase of melody—say, a theme from a Beethoven symphony or a Bach cantata? I often have. There was music, stripped absolutely naked of all save the simplest melodic and rhythmic relations and a certain soulfulness of accent. There was no thought of anything so eventful as a “performance;” yet the hushed, unpretentious humming had certain artistic merits which, combined with others, would have made a performance great. The playing of the Dead-March on a guitar was of the same sort.

Both of these things come properly in a class of things which the musical judge might characterize by the old legal phrase, “*De minimis non curat lex*”—which the late William D. Sohier once Englished by “The law does not fish for minnows.” Such things, lying as they do wholly without the pale of normal performance, are to be judged by totally different standards from things which lie within that pale. And it is noticeable that, when

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once you have got to the level, into the peculiar atmosphere of these musical irregularities, you find it terribly hard to predict what will impress you favorably, or the reverse. I was taken to task only a day or two ago for advising a mandolinist to try his hand at some parts of the Finale of Beethoven's C minor symphony; a friend who had overheard me asked me if I had been really serious in my advice, or merely poking fun. I was quite serious. To be sure, I have never heard anything from that heroic movement played on a mandoline; but I can see no reason why that little instrument should not be able to do it quite as effectively as, say, a Chopin nocturne or Wieniawski's violin *Légende*. When you get beyond a certain point of incongruity, all sense of incongruity stops of itself, and the artistically permissible is bounded only by the physically possible. There is no artistic reason for stopping at one point rather than at another.

Note, moreover, still another difference between the two instances of musical incongruity I have mentioned — Herbeck's arrangement of "*Ombra mai fu*," and the Dead-March in *Saul* played on a guitar. In the one case the incongruity was that between a graceful, but rather tenuous musical idea and a portentous heaping-up of musical means; in the other case, between a grand, heroic musical idea and the puniest of instrumental means. The effect in the one case was irredeemably vulgar; in the other, essentially charming, it had even a certain ideal musical adequacy, you felt that it gave you all that was absolutely essential in the Dead-March in *Saul*, that what it failed to give you was merely a luxury, not a necessity of the music. It gave you enough to stimulate your imagination to supply the rest, and did not pretend to give you more than this. The Herbeck arrangement was vulgar by its material excessiveness, its tawdriness; the guitar Dead-March could not in any case be vulgar, simply because of its entire lack of assumption. And, if any one think I go too far in expressing willingness to listen to parts of the Finale of the fifth symphony played on a mandoline, let them consider the fact that the late Julius Eichberg —

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whose musicianship was surely sufficiently solid — frequently expatiated with undisguised enthusiasm upon the enormous pleasure he once had in hearing Zani de Ferranti play *the whole* of the overture to *Guillaume Tell* on a guitar! He always spoke of it as one of the most delightful and poetic musical experiences of his life: “a fairy orchestra playing on microscopic instruments!”

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These three movements are taken from Bach's sonatas and partitas for violin solo.* The first, Preludio in E major (3-4 time), and the third, Gavotte en Rondeau † in E major (2-2 time), are respectively the first and third movements of the Partita No. 3, in E major. The second, *Adagio* in C major (3-4 time), is the third movement of the Sonata No. 2, in A minor.

The first autograph of the original set of three sonatas and three partitas is now in the Royal Library in Berlin. At the end of the first sonata is the following note (in another handwriting): “I found this excellent work, written by Joh. Sebast. Bach with his own hand, in a heap of old paper intended for a butter-shop, among the belongings of the pianist Palschau in St. Petersburg in 1814. Georg Pölchau.”

Mr. Bachrich, in the score of his orchestral arrangement, has added the marking *Allegro* to the Preludio, and *Moderato* to the Gavotte.

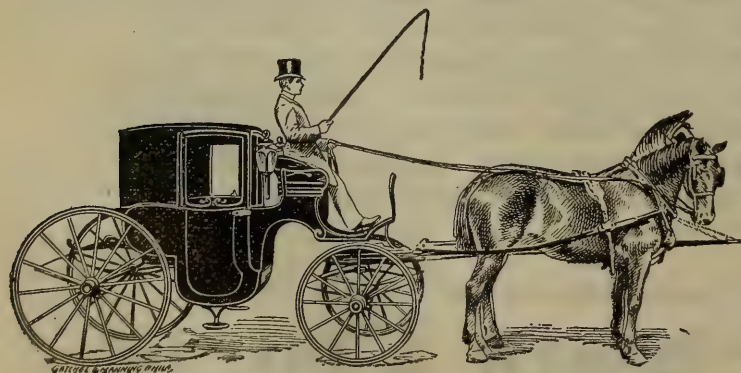
* In the first autograph MS. these compositions are plainly set forth as sonatas and partitas “a violino Solo senza Cembalo”; which seems to indicate with sufficient distinctness that they were intended by the composer to be played without accompaniment.

† This French heading seems to have not been understood by Mr. Bachrich; both on the title-page of his score and at the head of the movement itself he has it: “Gavotte e Rondo.” As indicated above, the original title means simply “Gavotte in rondo form.” Alfred Dörrfel surmises that this designation may have come from Anna Magdalene Bach, Johann Sebastian's wife, in whose writing much of the second copy is.

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SYMPHONY No. 5, IN C MINOR, OPUS 67 . . . LUDWIG VAN BEETHOVEN.

(Born in Bonn, probably on Dec. 16, 1770; died in Vienna on March 26, 1827.)

The date at which this symphony was written has not been ascertained with any degree of certainty. It is highly probable, however, that both it and the *Pastoral* (No. 6, in F major) were completed, or at least brought near completion, before the end of the year 1807, and that most of the work on them was done at Heiligenstadt and in the country between there and Kahlenberg. Beethoven's visit to Eisenstadt in September of the same year was probably devoted entirely to bringing out the C major Mass, opus 86; so that he had no time to work on the symphonies there. The first performance of the C minor symphony was at a concert given by Beethoven at the Theater an der Wien in Vienna on December 22, 1808. The concert was a memorable one; every number on the program was then given for the first time in Vienna, and the program included, beside the symphony mentioned, the *Pastoral* symphony; the pianoforte concerto No. 4, in G major, opus 58; the choral fantasia, opus 80; two extracts from the C major Mass; the concert aria, "*Ah! perfido*," and a free improvisation on the pianoforte. Artistically, the concert was rather disastrous: the extreme length of the program and the unusual difficulty of the music made due preparation impossible, and the performance was generally bad; add to this that it was an exceptionally cold day, and the theatre not heated; the audience was as cold as the hall!

The first movement of the symphony, *Allegro con brio* in C minor (2-4 time) opens grandly with three G's followed by a long-held E-flat *fortissimo* in all the strings and clarinets. What is the key? The ear is in doubt; is it C minor, or E-flat major, or possibly G minor? The next two measures, three F's followed by a long-held D, strike out the possibility of G minor; but it still may be either C minor or E-flat major! The popular legend that Beethoven intended this grand exordium of the symphony to suggest "Fate knocking at the gate" is apocryphal; Beethoven's pupil, Ferdinand



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Ries, was really the author of this would-be-poetic exegesis, which Beethoven received very sarcastically, when Ries imparted it to him. There is a considerable difference of opinion among conductors as to the manner of playing these four opening measures. Some take them in strict *allegro* tempo, like the rest of the movement; others take the liberty of playing them in a much slower and more stately tempo; others again take the three G's and the F's *molto ritardando*, arguing that, although taking the four measures in a stately *Largo* is not permissible,—there being no indication in the score to authorize it,—the “holds” over the E-flat and the D do (at least tacitly) authorize *ritardandos* on the three E-flats and the three F's, according to the old rule: “You may always make a *ritardando* before a hold.” And, if this retarding of the tempo is cleverly managed, it comes to very much the same thing, in point of effect, as the stately *Largo*, for which there is no authority in the score; it is beating the devil round the bush.

These four grand introductory measures are immediately followed by the exposition of the first theme, of which they furnish the principal figure. The construction of this theme is peculiar: it is really composed of nothing but free contrapuntal imitations on the figure of the introductory measures; but these imitations follow one upon the other with such rhythmic regularity that, to the ear, they form the several successive sections and phrases of a regularly constructed melody, or theme. No single part in the orchestra plays this melody; but take the eighth-note figures which appear successively in the second violins, violas, and first violins, and write them out in order on a single staff (as one part), and you have the theme. This theme is briefly developed in two periods, followed by some brilliant passage-work for fuller and fuller orchestra, still on the principal figure, ending on the first inversion of the chord of the dominant of the relative key of E-flat major. Now the second theme enters *fortissimo* on the horns; its opening phrase is but a melodic extension of the principal figure of the first theme, but this is responded to by a more lovely phrase, full of the truest Beethovenish sentiment, which is worked up in a *crescendo* climax, leading

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to an unspeakably brilliant and dashing antithesis. There is no conclusion-theme, the short concluding period being formed by some strong passage-work on the principal figure of the first theme. The first part of the movement ends in E-flat major, and is repeated.

The free fantasia is not very long, although of sufficient length to be in proportion with the short first part of the movement. It is almost entirely devoted to a contrapuntal working-out of the first theme, in which working-out, however, new melodic developments keep cropping up. Toward the end, the initial figure of the second theme — which, as will be remembered, is but another version of that of the first — comes in for a brief contrapuntal elaboration, which is followed by the characteristically Beethovenish “moment of exhaustion,” the working-out gradually dying away in mysterious, unearthly antiphonal harmonies between the strings and wood-wind. Then, all of a sudden, the first theme reasserts itself in *fortissimo*, and we pass on to the third part of the movement.

This part is quite regular in its relations to the first, the second theme now coming in the tonic, C major. It is to be noticed, however, that the development of the first theme is now accompanied by a more sustained, *cantabile* counter-theme,—a device of which Mendelssohn was particularly fond (*vide* the third part of the first movement of his *Scotch* symphony),—and one of the long holds is elaborated into a beautiful little cadenza for the oboe. The change of key for the second theme necessitates a change in the instrumentation also: in the first part of the movement the second theme entered *fortissimo* in the horns, in E-flat major; here, in the third part, where it enters in C major, it would have been impossible for the plain E-flat horns to play it, so that Beethoven — unwilling to make his horn-players change their crooks for only a few measures — found himself forced to transfer the passage to the bassoons. The result is rather unfortunate, for the bassoons sound somewhat veiled and timid, in comparison with the boldly assertive horns in the first part. But composers of Beet-

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hoven's day were not infrequently forced to make concessions of this sort. The movement ends with a long and exceedingly brilliant coda.

The second movement, *Andante con moto* in A-flat major (3-8 time), is in the form of the rondo with variations. It opens with the announcement of its first theme, a stately and expressive melody, sung in unison by the violas and 'celli over a simple *pizzicato* bass in the double-basses, the closing phrase being considerably developed in full harmony by the wood-wind, then by the wood-wind and strings together.* This is immediately followed by the second theme, an heroic, quasi-martial phrase in A-flat major, given out in harmony by the clarinets, bassoons, and violins, over a triplet arpeggio accompaniment in the violas, and a *pizzicato* bass. This theme closes with a bold modulation to C major, and is forthwith repeated *fortissimo* in this key by the oboes, horns, trumpets, and kettle-drums, while all the violins and violas unite upon the accompanying triplet figure. A short conclusion-phrase in mysterious *pianissimo* chromatic harmony, in the strings (without double-basses) and bassoons, closes the period with a half-cadence to the dominant of A-flat major.

The second period corresponds exactly to the first, it being the first variation thereof. The first theme appears in a figural variation in the violas and 'celli (even sixteenth-notes) against a *pizzicato* accompaniment in the other strings and a sustained counter-phrase in the clarinet.† The variation of the second theme consists simply of substituting arpeggj in thirty-second-notes for the triplet arpeggj in sixteenth-notes.

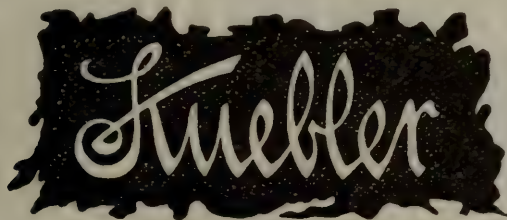
In the third variation, which follows, we have the theme figurally varied in running thirty-second-notes in the violas and 'celli, the counter-phrase

*The gradual growth of this theme in Beethoven's mind is to be followed very fully in his sketch-books; it is a fine and characteristic example of his laborious and carefully self-criticising method of composition. The first form in which this noble theme appears in the sketch-books is as trivial and commonplace as possible, every subsequent change it goes through is an improvement, until we at last find it in the form in which it appears in the symphony.

†One of the progressions in this clarinet obligato gave rise, according to Berlioz, to one of Fétis's attempted "corrections" in the French edition of the score, which he was editing. The clarinet part begins with a long-sustained E-flat, which, in the fourth measure, forms a suspended 4th over the B-flat in the bass, and a major 9th over the D-flat in the melody. According to the accepted rules of harmony, these dissonances ought to be resolved by the E-flat in the clarinet falling to D-flat (3rd of the bass and octave of the melody) on the third beat of the measure. But Beethoven has held this E-flat throughout the measure, and made it progress upward to E-natural in the fifth measure, forming the 3rd of the chord of the dominant 7th of F major. This upward progression of a suspended dissonant note seemed at first an unpardonable crime to Fétis; but he afterwards thought the passage over and found it to be an exemplification of an as yet unformulated law of harmony. This law he then proceeded to formulate as follows in his *Traité de Harmonie*: "A dissonant note, instead of falling one degree to a consonant interval, may progress upward by a semi-tone, whenever, by so doing, it produces a passing modulation to another key." This is just what Beethoven's ascending E-flat does: the E-natural it moves to produces a passing modulation from A-flat major to F major.

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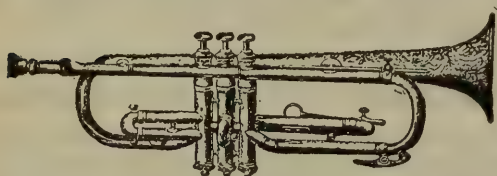
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now coming in the flute, oboe, and bassoon in double octaves, the varied theme soon passing into the first violins, then into the basses, against full harmony in repeated sixteenth-notes in the rest of the orchestra; this extends the first theme to three times its original length. Next follows a little interlude of passage-work on the initial figure of the theme in the wood-wind. Then the full orchestra precipitates itself *fortissimo* upon the second theme (in C major) in grand plain harmony. Then follows a brief episode in the shape of a *staccato* melodic variation, based on the initial figure of the first theme, in the flute, clarinet, and bassoon, over plain *pizzicato* chords in the second violins, violas, and basses, and waving arpeggj in the first violins.* Some *crescendo* scale-passages lead to a *fortissimo* reappearance of the first theme in the tonic in the full orchestra, the theme now appearing in close imitation (not quite strict canon) between the violins and the wood-wind. A long coda brings the movement to a close.

The third movement, *Allegro* in C minor (3-4 time), is a scherzo with trio, although not so named in the score. It has all the characteristics of the Beethoven scherzo: the rapid tempo, the tricky effects of modulation

* Lovers of musical coincidences may be interested to know that both the waving arpeggj and the harmony of this passage (which contains some very characteristic and beautiful modulations) are to be found in precisely the same rhythm, in the Trio of a Minuet in one of Boccherini's quintets; only the *staccato* melody is wanting.

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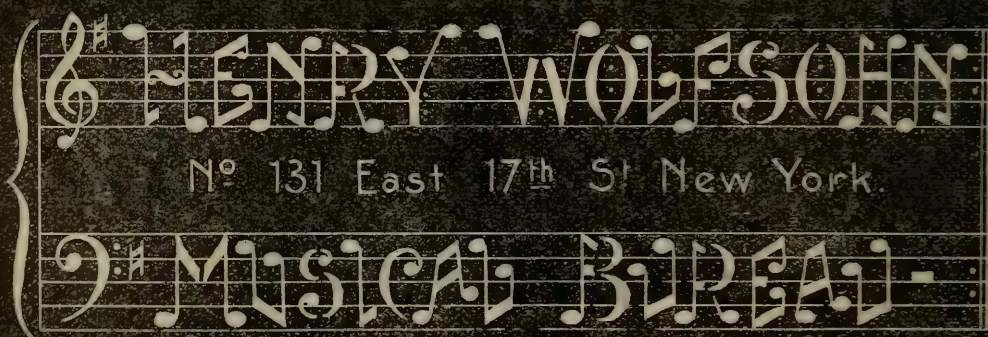
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and instrumentation, the brilliant humor. It is perhaps the most diabolic of Beethoven's scherzi; Berlioz has likened it to a scene from the witches' Sabbath on the Brocken.* The first theme is eighteen measures long, the two measures over and above the regulation sixteen-measure cut being added to the third phrase. The thesis is given out *pianissimo* by the basses in octaves, the strings, wood-wind, and horns answering with the antithesis in full harmony. This first theme is immediately followed by the second, a bolder phrase, given out *fortissimo* by the two horns in unison over a *staccato* accompaniment in the strings, beginning in C minor, but soon modulating to E-flat minor, and carried by the full orchestra through G-flat major back to E-flat minor again, each phrase ending on the dominant by half-cadence. These two themes are worked up, together and in alternation, with some elaborateness in the way of running counterpoint, to the end of the Scherzo, in C minor.

The Trio (same time and tempo) in C major is a well worked-out fugato on an energetic subject of humorous, almost comic character, the fugued writing being, however, strictly adapted to the regular scherzo form of two repeated sections. Then comes the repetition of the Scherzo. The treatment is somewhat different from that in the first working-out, the instrumentation being totally different, now running to *pizzicati* in the strings and *staccato* phrases in the wood-wind, the whole being kept steadily in *pianissimo*. Some little clucking notes in the upper register of the bassoons have a peculiarly weird, diabolico-comic effect. The elaborate working-out of the second theme at last merges into a long dominant organ-point in the basses, while the kettle-drums as persistently keep hammering away at the tonic, over which the first violins keep reiterating a figure taken from the first theme in even, dead *pianissimo*; then come eight measures of *crescendo*, leading over to the finale, with which the Scherzo is connected, without any intermediate wait.

The fourth movement, *Allegro* in C major (4-4 time), opens with a grand triumphant march-like theme, given out *fortissimo* by the full orchestra. This heroic theme is developed at a considerable length, always *fortissimo* and by the full force of the orchestra, until it is followed by an equally heroic, and somewhat more distinguished second theme, also in C major.

* Here is another curious coincidence. The first nine notes (filling four measures) of the principal theme of this scherzo are identical (barring the difference of key) with the first nine notes of the theme of the Finale in Mozart's G minor symphony. But the rhythm is so utterly different that the ear perceives no similarity whatever between the two themes.



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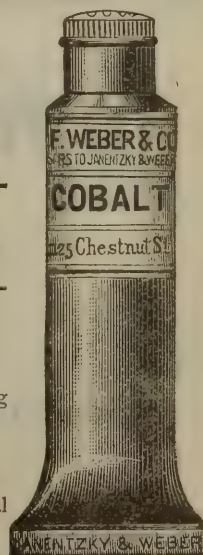
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This theme is more briefly developed, still in *fortissimo*, until it leads to the entrance of a more vivacious, if not more brilliant, third theme in the dominant, G major. In this third theme, in which phrases in *piano* keep alternating with others in *forte*, the rhythm changes to what is essentially 12-8 time; its development ends with a climax of the full orchestra in the original 4-4 rhythm of the movement, leading to a fourth, or conclusion-theme, also in G major, first announced by the middle strings, clarinets, and bassoons, with brisk little squib-like counter-figures in the first violins, and then briefly developed in *fortissimo* by the full orchestra, ending the first part of the movement in the tonic, C major. This first part is repeated.

Then follows a free fantasia, in which the third theme, in the triplet rhythm, is most elaborately worked out, the development leading at last to a tremendous climax which closes the free fantasia in the dominant key of G major. Now comes a curious and wholly original episode; the theme of the Scherzo returns, and is worked up briefly in a new way, with new orchestration, ending with a passage of long-sustained *pianissimo* and then *crescendo*, very similar to the one which led over from the Scherzo itself to the Finale. Indeed, this passage here leads to the triumphant return of the first theme at the beginning of the third part of the movement.

This third part is an almost exact repetition of the first, save that the third and conclusion themes now come in the tonic. The concise development of the conclusion-theme leads immediately to the Coda, which begins with some brisk passage-work on the third theme, worked up to a climax which leads to a strong, and strongly insisted-on, half-cadence in the tonic

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key. This is followed by a *fortissimo* announcement of a figure from the second theme by the bassoons, answered "*piano dolce*" by the horns. This figure, which is taken from the antithesis of the second theme (as it appeared in the first and third parts of the movement), now appears as the thesis of what might almost be called a new theme, and is worked up in two successive climaxes, the second of which, going *crescendo poco a poco e sempre più allegro*, leads to the final "apotheosis" of the symphony, *Presto* in C major (2-2 time), in which the conclusion-theme is worked up with the utmost energy, in true Beethoven fashion,—much after the manner of the peroration to the *Egmont* and third *Leonore* overtures; only that here—as later in the finale to the eighth symphony, in F major—Beethoven seems absolutely unable to make up his mind to stop, and keeps hammering away at full chords of the tonic and dominant for forty measures, in sheer mad jubilation.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; to which are added, in the last movement, 1 piccolo-flute, 1 double-bassoon, and 3 trombones. The score bears no dedication.

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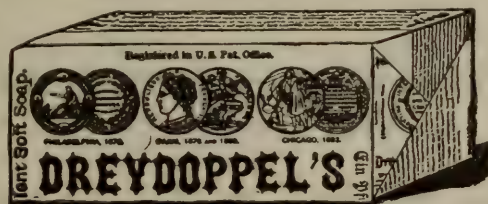
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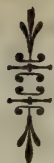
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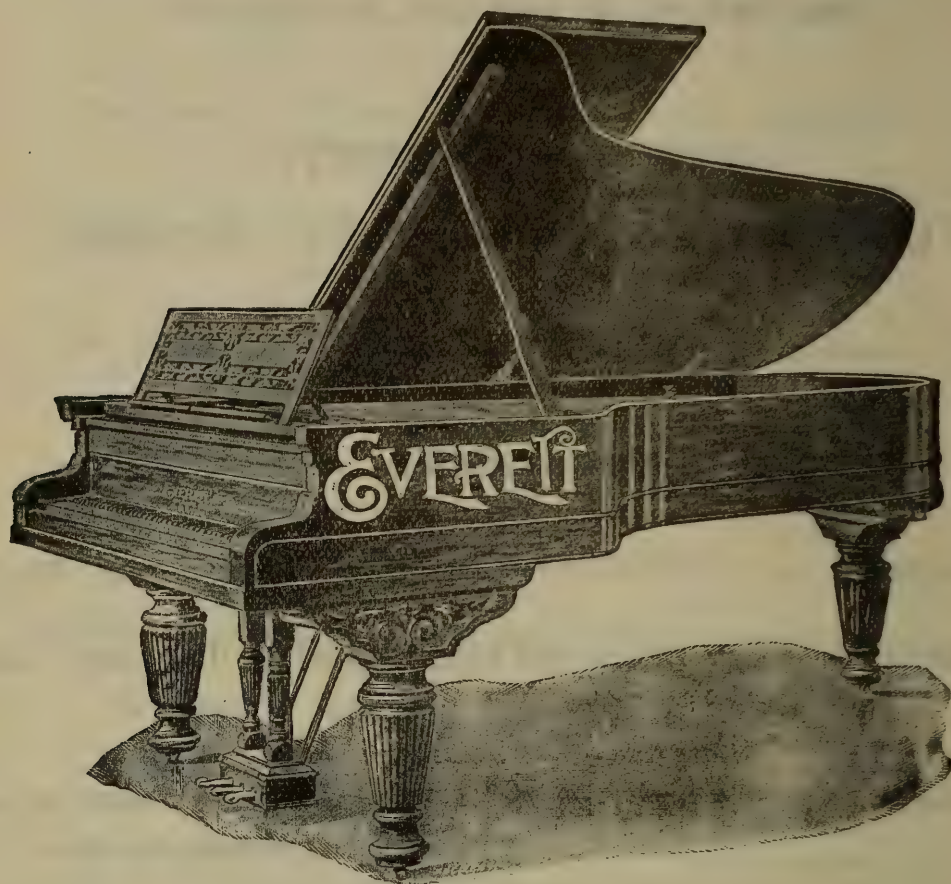
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|---------------------------------------|-----|
| I. Sostenuto assai (C major) | 6-4 |
| Allegro ma non troppo (C major) | 3-4 |
| II. Scherzo: Allegro vivace (C major) | 2-4 |
| Trio I. (G major) | 6-8 |
| Trio II. (C major) | 2-4 |
| III. Adagio espressivo (C minor) | 2-4 |
| IV. Allegro molto vivace (C major) | 2 2 |

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CONCERT OVERTURE, "IN THE SPRING," OPUS 36 . KARL GOLDMARK.

(Born at Keszthély, Hungary, May 18, 1830; still living in Vienna.)

The first performance in Boston of this overture was under Mr. Arthur Nikisch, at the symphony concert on January 21, 1893.

The composition begins rather like Mendelssohn's "Italian" symphony. The rhythm (9-8 time) is different, but the key (A major) is the same; and we hear a similar quivering accompaniment in triplets for two measures, against which the theme starts in on the violins in a very similar way. But here the resemblance stops. Goldmark's theme is buoyant and brilliant, but not wholly free from those syncopations in which the modern composer delights. After this theme has been played through in A major, it proceeds to make, as it were, four "false starts" in the following keys: in E major, A-flat major, D-flat major, and C major. In this last key it exhausts itself after four measures, and some soft harmonies in the horns, bassoons, and lower strings lead forthwith to the second theme in E major (dominant of the principal key). This gracefully swaying theme begins on the strings, the softer wind instruments chiming in toward the end of the first phrase. Soon the conclusion-theme comes in, also in E major,—a flowing *cantabile* melody on the first and second violins in octaves, (strengthened farther on by the oboes), against rising and falling *arpeggi* in the clarinets and violas, and sustained harmonies in the wind instruments and basses. With this conclusion-theme the first part of the overture ends.

The working-out begins on a figure taken from the first theme, taken up in alternate measures by the string and the flute (or oboe), against which other wind instruments assert a new rhythm. This working-out is carried on with considerable elaborateness, if not at great length, the composer having other things *in petto* than a long free fantasia. The first theme soon returns to usher in the third part in A major, this time *fortissimo* on the full orchestra. This third part bears quite the regular relation to the first, the most noteworthy modern innovations being certain striking changes in the instrumentation and in the register in which the several themes are introduced, and having nothing to do with the musical form. It leads to a long and brilliant *coda*, in which the working-out is pursued (as was often the case with Beethoven) on a wholly new plan. This *coda* soon changes the rhythm and *tempo* (*allegro*, 3-4, really 9-8, time) to *vivace*

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non troppo, 6-8 time. After a short slow interruption this *tempo* is accelerated to *allegro assai*, then to a *più mosso*, with which the work closes. So, unlike most of Beethoven's symphonic first movements, in which the free fantasia is dramatic and the *coda* idyllic, the *coda* in this overture is the most dramatic part of the work, and the most full of climax.

This overture is scored for 3 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

SCENA AND ARIA, "OZEAN! DU UNGEHEUER!" FROM "OBERON."

KARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg, Dec. 18, 1786;
died in London, June 5, 1826.)

Oberon, or the Elf-King's Oath, a romantic opera in three acts, the text by James R. Planché, the music by Carl Maria von Weber, was first given at Covent Garden, London, on April 12, 1826. It was Weber's last opera. The story was taken from Villeneuve's romance, *Huon de Bordeaux*, and Sotheby's translation of Wieland's poem, *Oberon*. The text of the scene sung at this concert is as follows:

REZIA: Ocean! thou mighty monster, that liest curl'd
Like a great green serpent round about the world,—
To musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy folds around some fated prow,
Crushing the strong-ribb'd bark as 'twere a reed,
Then, Ocean, art thou terrible indeed.

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Still I see thy billows flashing,
 Through the gloom their white foam flinging,
 And the breakers, sullen dashing ;
 In mine ear hope's knell is ringing.
 But, lo! methinks a light is breaking
 Slowly o'er the distant deep,
 Like a second morn, awaking
 Pale and feeble from its sleep.
 Brighter now, behold, 'tis beaming
 On the storm whose misty train
 Like some shatter'd flag is streaming,
 Or a wild steed's flying mane.

And now the sun bursts forth, the wind is lulling fast,
 And the broad wave but pants from fury past.

Cloudless o'er the blushing water
 Now the setting sun is burning,
 Like a victor, red with slaughter,
 To his tent in triumph turning.
 Ah! perchance these eyes may never
 Look upon its light again,
 Fare thee well, bright orb, forever,
 Thou for me wilt rise in vain !

But what gleams so white and fair,
 Heaving with the heaving billow?
 'Tis a sea-bird, wheeling there,
 O'er some wretch's wat'ry pillow.
 No, it is no bird, I mark,
 Joy, it is a boat! a sail!
 And yonder rides a gallant bark
 Unimpaired by the gale !

O transport! My Huon! haste down to the shore.
 Quick, quick, for a signal this scarf shall be wav'd ;
 They see me! they answer! they ply the strong oar ;
 My husband! my love! we are sav'd, we are sav'd !



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The current German version of this is :—

REZIA.

Ozean! Du Ungeheuer! schlangengleich
Hältst du umschlungen rund die ganze Welt!
Dem Auge bist ein Anblick von Grösse du,
Wenn friedlich in des Morgens Licht du schläfst!
Doch wenn in Wuth du dich erhebst, o Meer!
Und schlingst die Knoten um dein Opfer her,
Malmend das mächtige Schiff, als wär's ein Rohr:
Dann Ozean, stellts du ein Schreckbild dar.

Noch seh' ich die Wellen toben,
Durch die Nacht ihr Schäumen schleudern,
An der Brandung wild gehoben,
Jede Lebenshoffnung scheitern.
Doch still! Seh' ich nicht, Licht dort schimmern,
Ruhend auf der fernen Nacht,
Wie des Morgens blasses Flimmern,
Wenn vom Schlafe er erwacht?
Heller nun empor es glühet,
In dem Sturm, dess' Nebelzug
Wie zerriss'ne Wimpel fliehet,
Wie wilden Rossen Mähnen Flug!

Und nun die Sonn' geht auf! Die Winde lispeln leis',
Gestillter Zorn wogt nur im Wellenkreis.

Wolkenlos strahlt dann die Sonne
Auf die Purpurwellen nieder,
Wie ein Held nach Schlachtenwonne
Im Triumpf sein Zelt sucht wieder.
Ach! vielleicht erblicket nimmer
Wieder dieses Aug' ihr Licht!
Lebe wohl du Glanz für immer,
Denn für mich erstehst du nicht!

Doch was glänzt dort, schön und weiss,
Hebt sich mit der Wellen Heben?
'S ist die Möwe, schweift im Kreis',
Wo die Fluth raubt ein Leben!
Nein! kein Vogel ist's! Es naht!
Heil! Es ist ein Boot, ein Schiff!
Und ruhig segelt's seinen Pfad,
Ungestört durch das Riff.

O Wonne! Mein Huon, zum Ufer herbei!
Schnell, schnell diesen Schleier! O Gott! Sende Rath!
Sie seh'n mich! Schon Antwort! Sie rudern mit Macht!
Mein Huon, mein Gatte, die Rettung, sie naht!

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The theme of these eight variations and finale, known as the *Chorale Sancti Antoni*, is a melody in two sections, of ten and twenty measures respectively; each section is repeated. The theme is exposed in plain harmony by the wind instruments, over a bass in the 'celli, double-basses and double-bassoon; a style of instrumentation evidently intended to suggest the effect of the organ — in allusion to the ecclesiastical character of the theme.

The variations that follow are for the most part of a free contrapuntal character; they belong to the school of variations in which the great classic masters — Bach and Beethoven — and also Mendelssohn and Schumann have done their finest work in the form. Bach's C minor organ Passacaglia and D minor violin Chaconne; Beethoven's XXXIII Variations in C major for pianoforte, on a Waltz by Diabelli, opus 120; Mendelssohn's *Variations sérieuses* in D minor, opus 54; and Schumann's *Études symphoniques*, opus 13, may be considered as the great models of this style. The variations do not adhere closely to the form of the theme; as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real.

In these variations Brahms has followed his great predecessors — and notably Beethoven — in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side-issue; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one.

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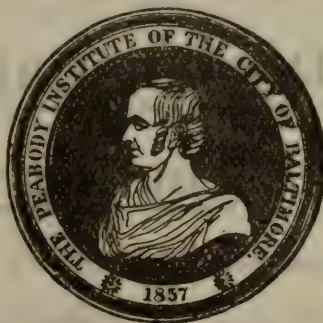
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(Born in Leipzig May 22, 1813; died in Venice Feb. 13, 1883.)

Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was brought out under the composer's direction in Dresden on October 20, 1845. The circumstances of the short scene sung at this concert are as follows: Heinrich Tannhäuser* has made his way out from the Venus-Mountain, where he had passed years at the court of the goddess, and has met his former companions, Hermann, Landgrave of Thuringia, and the Minnesingers of his court. They, knowing nothing of Tannhäuser's sojourn in the Mountain, have persuaded him to return to the Wartburg—where Hermann holds his court—and his former love, Elisabeth, the Landgrave's niece. In honor of his unexpected return a grand singing contest has been prepared. Elisabeth, having heard that Tannhäuser has come back, enters the vacant hall where the contest is to be held, and greets it as follows:

Dich, theure Halle, grüss' ich wieder,
froh grüss' ich dich, geliebter Raum:
In dir erwachen seine Lieder
und wecken mich aus düst'rem Traum . . .
Da er aus dir geschieden,
wie öd' erschienst du mir!
Aus mir entfloh der Frieden,
die Freude zog aus dir!
Wie jetzt mein Busen hoch sich hebet,
so scheinst du jetzt mir stolz und hehr;
der mich und dich so neu belebet,
nicht weilt er ferne mehr!
Sei mir gegrüsst! Sei mir gegrüsst!
Du theure Halle, sei mir gegrüsst!

The English prose translation of which is:

Thee, dear hall, I greet again, joyfully I greet thee, beloved space! In thee his songs' awake, and waken me from a gloomy dream. . . . When he was departed from thee, how desert-like didst thou seem to me! Peace fled from me, joy departed from thee! As now my bosom swells high, so dost thou seem proud and joyous to me; he who revives both me and thee no longer dwells far away! Hail to thee! Hail to thee! Dear hall, hail to thee!

*In the single person of his hero, Wagner has really fused two separate characters, the one legendary and the other historic. The Tannhäuser of the opera is a combination of Heinrich von Oesterdingen, the old Minnesinger, and the legendary Tannhäuser.

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This scene, coming as it does at the beginning of an act, is preceded by a longish orchestral introduction, *Allegro* in G major (2-2 time). In the course of this introduction several themes of importance make their appearance. It begins with the passage which returns later in the scene itself, at Elisabeth's words, "*Wie jetzt mein Busen hoch sich hebet*"; then comes, first in the oboe, then *fortissimo* in the full orchestra, the theme of Tannhäuser's rapturous outpouring of joy at his return to the upper world, "*Ha, jetzt erkenne ich sie wieder!*" near the close of the first act. Then, after a furious rush of the high violins, we hear the dread tones of Venus's reproach to her departing lover, "*Zieh hin, Bethörter, suche dein Heil! Suche dein Heil und find' es nie!*" in the second scene of Act I. Then the theme of Elisabeth's ensuing scene returns, and soon Elisabeth herself begins her greeting.

The opera of *Tannhäuser* is scored for 3 flutes (of which one is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, cymbals, tambourine, triangle, harp, and the usual strings. A large number of supplementary wind instruments are used on the stage in certain scenes.

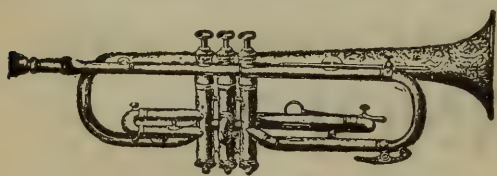
SYMPHONY NO. 2, IN C MAJOR, OPUS 61 ROBERT SCHUMANN.

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

This symphony was written in 1845-46; it was really the third that Schumann wrote, for the one first written (in D minor) was withdrawn after the first performance, remodelled later, and finally published as No. 4.

The first movement begins with an introduction, *Sostenuto assai* in C major (6-4 time), which begins *pianissimo* with a solemn call of the horns, trumpets, and alto-trombone on the tonic and dominant of the key, against flowing counterpoint in the strings. This phrase of the brass instruments has been called the "motto" of the symphony, for it appears more or less prominently in three of the four movements. It can hardly be called a theme, as it is not developed in any way in the course of the composition, but merely puts in an occasional episodic appearance. After twenty-four

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measures, in which the strings seem as if groping in the dark, led on by the light of the brass, the tempo quickens to *Un poco più vivace* and the wood-wind begins to bring in figures from the principal theme of the ensuing *Allegro* over a close *tremolo* in the middle strings. The tempo and rhythm grow more and more agitated, until a descending passage in the first violins alone, *più e più stringendo*, leads over to the main body of the movement.

This, *Allegro ma non troppo* in C major (3-4 time), begins immediately with the exposition of the first theme by the full orchestra (without trombones), beginning *piano* and swelling by a gradual *crescendo* to *forte*. This theme is peculiarly Schumannesque in its nervous, uneasy rhythm, the almost invariable accent upon the second beat of the measure having something of the effect of a persistent syncopation. When the *forte* is reached, a transitional passage in C minor, but almost immediately modulating to E-flat major, leads to the entrance of the first subsidiary: a wild, frenetic chromatic phrase, energetically, almost frantically worked up in contrapuntal passage-work, upon the fierce turmoil of which the joyous conclusion-theme suddenly bursts forth like a ray of sunshine. A brief return of characteristic figures from the first theme ends the first part of the movement on the dominant, G major. This first part is repeated. It will be noted that there has been no real "second theme."

The free fantasia begins fiercely on the first theme and first subsidiary. After a while, the wood-wind comes in with a new sighing phrase—a rhythmic modification of a figure from the first theme—which is so developed, in alternation with a figure from the conclusion-theme, that it assumes the character of an actual second theme. This development in the wind instruments is contrapuntally accompanied by figures from the first theme in the strings. After a good deal of this, the working-out returns to the first theme, and a *crescendo* climax on the first subsidiary and the conclusion-theme leads to the triumphant *fortissimo* return of the first theme at the beginning of the third part of the movement.

The third part is regular in its reproduction of the first, save that the scoring is at times somewhat more elaborate. An episodic phrase in 3rds in the wood-wind leads to the coda, which is worked up *con fuoco* on the first theme to a grand closing climax, about the middle of which the trumpets ring out with the "motto" of the symphony.

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The second movement, Scherzo: *Allegro vivace* in C major (2-4 time), although not in the quickened Minuet time and rhythm of the traditional scherzi, well deserves its title. It is in the form of the scherzo with two trios. The scherzo proper is one continuous rush of the first violins in sixteenth-notes, rather simply accompanied by the other strings and various groupings of wind instruments. It is long and elaborately developed.

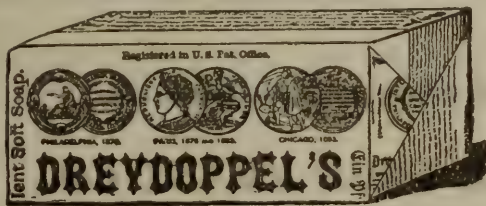
The first trio, in G major, brings in a new theme in lively triplet rhythm, which alternates with a quieter phrase in even time. The triplet theme is given mostly to the wood-wind and horns; the quieter one, to the strings.* This first trio is followed by a return of the scherzo, after which the second trio comes. A simple theme in 2-4 time, and having much of the folk-song character, is first exposed in full harmony by the strings (without double-basses), and then developed against a running contrapuntal counter-figure. Another return of the scherzo, ending with a rushing coda, closes the movement. Just before the end, the "motto" makes its appearance once more in the horns and trumpets *fortissimi*.

The third movement, *Adagio espressivo* in C minor (2-4 time), presents the continuous development of a beautiful phrase — with one or two subsidiary phrases — to a long-drawn-out *cantilena*, beginning in C minor and ending in the relative E-flat major. Then comes a contrapuntal interlude in the fugued style, followed by a return of the melodic developments in the first part of the movement, now in C minor and C major. It is one of Schumann's most poetic slow movements, and might well dispute the (unauthentic) title of "Moonlight" with the first movement of Beethoven's C-sharp minor sonata, opus 27.

The fourth movement, *Allegro molto vivace* in C major (2-2 time), begins, and is developed for a while, as if the composer intended to write a largely-planned-out rondo. The full orchestra (without trombones) dashes in *forte*

*The late Otto Dresel once told me a curious fact about this first trio. When, as a boy, he was studying under Mendelssohn in Leipzig, he happened to be left alone one day in Mendelssohn's study. While mousing round there, with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony — then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the scherzo was exposed and carried through *by the strings alone*. Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time, that he should not have thought of giving the theme to the wind — after the carnival of the violins in the scherzo proper — without being prompted thereto by his friend.

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upon the first theme and develops it at considerable length. Then comes some rapid subsidiary passage-work on a running figure of the first violins, against flickering triplet arpeggi in the wood-wind, leading to some imitative contrapuntal work on a figure taken from the principal theme of the slow movement. This development is quite protracted, debouching at last into a rapid rush of the lower strings against strong chords in the rest of the orchestra, which leads to a return of the brilliant first theme. This is again very extendedly developed, and followed by some more contrapuntal imitations on the figure from the *Adagio*. So far, the form has been strictly that of a rondo, although the development—at times amounting to elaborate working-out—has been well-nigh unprecedentedly extended for the first two sections of a rondo. A rondo, carried through in the ordinary way on so stupendous a basis, would be inordinately long. But now Schumann bids farewell to the rondo form. During the last developments on the figure from the *Adagio*, the treatment of that figure has resulted in producing what might be called the germ of a new theme. It can hardly be said that, at the point in the movement which we have now reached, this new theme has really come into complete being. But the material for it has gradually been accumulating. Now, after some moments of silence in the entire orchestra, it appears full-grown in the wood-wind (in A-flat major), and is developed to one of the longest codas in all symphonic writing. Now and then figures from the first theme return for a while, but never the first theme itself; and at one time we come upon a reminiscence of part of the first theme of the first movement. But this stupendous coda runs for the most part on the newly formed theme. Toward the close, the “motto” returns triumphantly in all the brass.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Oscar I., King of Sweden and Norway.

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THURSDAY EVENING, NOV. 10,
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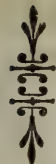
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FIRST MATINEE,
WEDNESDAY AFTERNOON, NOV. 9,
AT 2.

PROGRAMME.

Karl Maria von Weber - - - - Overture to "Euryanthe"

Frederic Chopin - Concerto for Pianoforte in E minor, No. 1, Op. 11

- I. Allegro maestoso.
- II. Romance, Larghetto.
- III. Rondo vivace.

Johannes Brahms - Variations on a Theme by Haydn, Op. 56 A
(Chorale Sancti Antoni.)

Ludwig van Beethoven - - Symphony No. 5, in C minor, Op. 67

- I. Allegro con brio (C minor) - - - - 2-4
- II. Andante con moto (A-flat major) - - - - 3-8
- III. Allegro (C minor) - - - - 3-4
- Trio (C major) - - - - 3-4
- IV. Allegro (C major) - - - - 4-4

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*For the Programme of the First Concert, to-morrow (Thursday)
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OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg, on Dec. 18, 1786; died in London on June 5, 1826.)

Euryanthe, grand romantic opera in three acts, the text by Wilhelmine von Chézy, the music by Carl Maria von Weber, was given for the first time at the Court Opera House in Vienna on October 25, 1823. It was produced in Berlin on December 23, 1825, and shortly afterwards in Weimar and Dresden. A terribly garbled version, arranged by the notorious Castil-Blaze, with interpolations from the music of *Oberon*, was brought out at the Académie de Musique in Paris on April 6, 1831. The opera was first given in London at Covent Garden on June 29, 1833. A correct version of the music, but with a new French text, prepared by de Saint-Georges and de Leuven, was brought out at the Théâtre-Lyrique in Paris on September 1, 1857; this should count as the first real performance of the work in France. *Euryanthe* was first given in New York at the Metropolitan Opera House on December 23, 1887.

Euryanthe has been called at once Weber's greatest masterpiece and his greatest fiasco. In it he departed from the traditional form of German opera, in which the musical numbers were connected by spoken dialogue, substituting musical recitative for the latter, according to Italian tradition and that of the French grand opera. The work was nowhere well received by the public, Weber's free dramatic treatment of the recitative and the *scena* being considerably in advance of the age; and the libretto was too miserably poor to be acceptable even after the music had come to be better understood. The text is based on an old French romance, *Histoire de Gérard de Nevers et la belle et vertueuse Euryant de Savoie, sa mie*. Com-

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mentators have more than once pointed out the striking general similarity between the characters of Adolar and Euryanthe, and Lysiart and Eglantine in *Euryanthe*, and those of Lohengrin and Elsa, and Telramund and Ortrud in Wagner's *Lohengrin*. The overture is the only part of the opera that has well maintained its place in the standard repertory.

The overture, in E-flat major, opens with one of those impetuous rushes of the whole orchestra which were peculiarly characteristic of Weber. Indeed the first two phrases of the overture to *Euryanthe* are surpassed in brilliancy and dash only by the corresponding phrases in the *Allegro con fuoco* of the overture to *Oberon*. After this startling exordium the united wind instruments expose a commanding theme in full harmony, a theme taken from a passage of Adolar's in the first finale of the opera. It is carried through with incomparable brilliancy, the strings soon coming in with some energetic passage-work on figures taken from it and from the initial onslaught of the full orchestra; the rhythms are of the liveliest and most vigorous character—rapid triplets and nervous dotted eighths and sixteenths; but now comes one of those sharp contrasts of which Weber's wonderful dramatic sense made him the consummate master. A mighty *fortissimo* B-flat of the entire orchestra, a rousing tattoo of the kettle-drums, and a quieter transitional phrase of the 'celli lead over to a gracefully buoyant and tender second theme, softly sung by the first violins over the simplest of sustained harmony in the other strings. The poignant dramatic effect does not reside merely in the ordinary contrast between a martial tune and a love-melody, between *fortissimo* and *piano*, but far more in that between the nervously energetic rhythms of the first theme and the serene absence of any rhythmic device whatever in the accompaniment of the second. This second theme seems to float calmly past us as on the unruffled waters of some mountain lake. After the opening phrases of the second theme the accompaniment grows more rhythmically animated, with flowing *arpeggi* in the second violins and 'celli. Then the brilliant initial rush of the orchestra returns once more, a strong climax is reached, and then all gradually dies away to silence, over an organ-point on B-flat, the strings persistently harping on the rhythm of the dotted eighth and sixteenth.

Now we come upon one of the most originally poetic episodes in all Weber. The passage is borrowed from the scene in the forest in the second act of the opera. In slow *Largo* eight violins *solì e con sordini* play the most mysterious sustained harmonies in scarcely audible *pianissimo*—the violas soon entering beneath them with a subdued *tremolo*, like the soft rustling of leaves.*

*It is this famous passage that Wagner transcribed for brass instruments in the Funeral Symphony he wrote for the burial of Weber's remains in Dresden in 1844—the muffled snare-drums doing duty for the *tremolo* on the violas in the original.

After this brief *largo* episode we come to the free fantasia; the original tempo, *Allegro marcato molto con fuoco*, returns, and the 'celli and double-basses softly take up an inversion of the first theme of the wind instruments in the first part of the overture. This theme is then worked out fugally in conjunction with a vigorously rhythmic counter-subject. This *fugato* constitutes the whole free fantasia.

The third part is a tolerably exact reproduction of the first, save that the martial theme of the wind instruments is omitted, and the second theme now comes in *fortissimo* in the tonic E-flat major in the entire orchestra. An exuberantly brilliant coda closes the whole. This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

CONCERTO FOR PIANOFORTE, IN E MINOR, OP. 11 CHOPIN.

Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment, and these represent his only orchestral compositions. Ehlert, in one of his discriminating essays, says: "Chopin felt himself compelled to satisfy all demands exacted of a pianist, and write the unavoidable pianoforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs were too weak for the pace in seven-league boots, so often required in a score . . . he must touch the keys by himself, without being called upon to heed the player sitting next him."

While Liszt denies the concertos equal individuality with the *ballades*,

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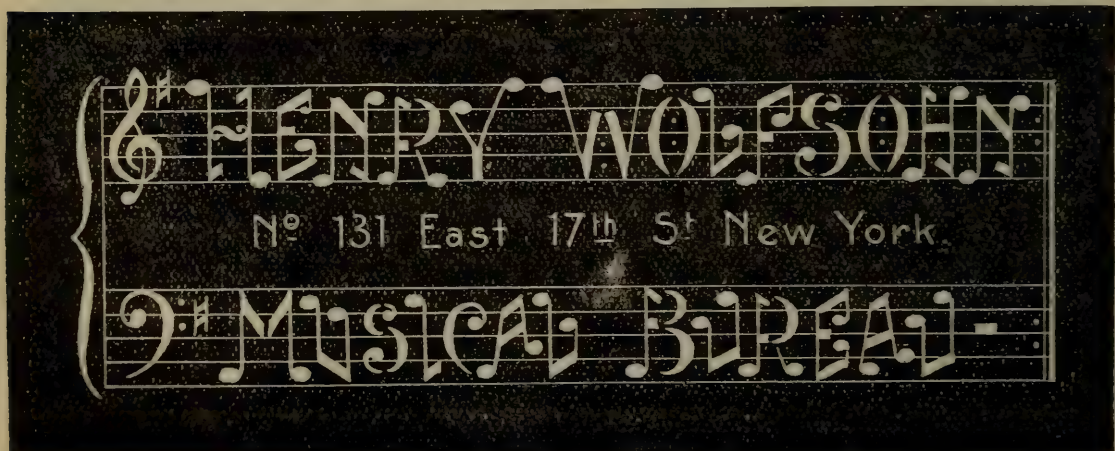
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mazourkas, waltzes, and polonaises, he says: "Nevertheless, these efforts are distinguished by a rare nobility of style, and certain passages of high interest and movements of surprising grandeur of thought."

In the London *Athenæum* of May 6, 1848, Mr. Chorley writes in this manner of Chopin and his compositions: "It is true that M. Chopin's notation is by fits, needlessly teasing; that his harmonies, from time to time, are such as require his own sliding, smooth, delicate fingers to carry off. It is true that old-fashioned, steady pianoforte players, who have no touch of waywardness, or gypsy wildness, or insanity, in their treatment of the instrument, will point to single bars with M. Burchell's monosyllable — utterly unable, moreover, to make anything of the whole. But there is a world of real as well as of *affected* romance in art; and although no wise man could confine himself exclusively to this, no liberal one will refuse to enter it in turn. And seeing that nothing stands still, or is exactly reproduced, and believing that romantic music appears so simultaneously just now in all the countries of Europe as to indicate a desire that will have satisfaction, such individual reveries, such delicately tinted sketches, such melodies near akin to the æolian harp's caprices as M. Chopin gives us, must be allowed to possess the general value of artistic significance and consistency, as well as an exquisite charm for particular listeners, when in a particular mood. He is distinctly, gracefully, poetically natural; and therefore well worth studying in his writings."

A somewhat warmer writer among ourselves, Mr. Van Cleve, says of the Concerto in E minor: "This is justly regarded by all pianists as one of the very noblest and most poetic compositions in the entire literature of their instrument. The brilliant runs, the ravishing melodies, the dazzling passages of bravura, the ærial nuances which abound in this immortal concerto combine to render it a masterpiece in the highest sense." It was, strange to say, one of the early works of Chopin, and when he, at the age of twenty, played it in Vienna, the style was so utterly original that the big-wigs were not a little perplexed by all these new effects. The orchestral part is by no



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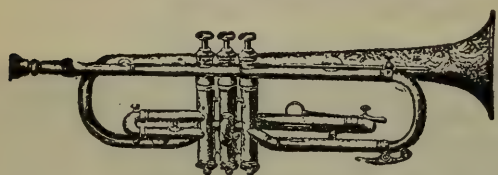
means equal in beauty to the solo part; yet it has some exquisite effects such as that of the French horns taking a third, which they sustain, while the bassoons flow in with the same, and later the flutes, with the clarinets. Then the mellow French horns have a divine counter melody against the *cantabile* theme of the first *allegro*, and the effect of the muted string accompaniment in the *romanza* is inexpressively lovely.

VARIATIONS ON A THEME BY JOSEF HAYDN, IN B-FLAT MAJOR, OPUS 56A.
JOHANNES BRAHMS.

The theme of these eight variations and finale, known as the *Chorale Sancti Antoni*, is a melody in two sections, of ten and twenty measures respectively; each section is repeated. The theme is exposed in plain harmony by the wind instruments, over a bass in the 'celli, double-basses and double-bassoon; a style of instrumentation evidently intended to suggest the effect of the organ — in allusion to the ecclesiastical character of the theme.

The variations that follow are for the most part of a free contrapuntal character; they belong to the school of variations in which the great classic masters — Bach and Beethoven — and also Mendelssohn and Schumann have done their finest work in the form. Bach's C minor organ Passacaglia and D minor violin Chaconne; Beethoven's XXXIII Variations in C major for pianoforte, on a Waltz by Diabelli, opus 120; Mendelssohn's *Variations sérieuses* in D minor, opus 54; and Schumann's *Études symphoniques*, opus 13, may be considered as the great models of this style. The variations do

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not adhere closely to the form of the theme ; as the composition progresses, they even depart farther and farther therefrom. They successively present a more and more elaborate free contrapuntal development and working-out of the central idea contained in the theme, the connection between them and the theme itself being often more ideal than real.

In these variations Brahms has followed his great predecessors — and notably Beethoven — in one characteristic point. Beethoven, as Haydn also, often treated the form of Theme with Variations in one sense somewhat as he did the concerto. With all his seriousness of artistic purpose, he plainly treated the concerto as a vehicle for the display of executive technique on the part of the performer. Much in the same spirit, he treated the Theme with Variations as a vehicle for the display of musical technique on the part of the composer. In many of his variations he made an actual display of all sorts of harmonic and contrapuntal subtleties. No doubt this element of technical display was, after all, but a side-issue ; but it was very recognizably there notwithstanding. We find a very similar tendency evinced in these variations by Brahms. With all their higher emotional and poetic side, the element of voluntarily attempted and triumphantly conquered difficulty is by no means absent. Like Beethoven, he plainly regards the form as to a certain extent a musical *jeu d'esprit*, if an entirely serious one.

SYMPHONY NO. 5, IN C MINOR, OPUS 67 . . . LUDWIG VAN BEETHOVEN.

(Born in Bonn, probably on Dec. 16, 1770; died in Vienna on March 26, 1827.)

The date at which this symphony was written has not been ascertained

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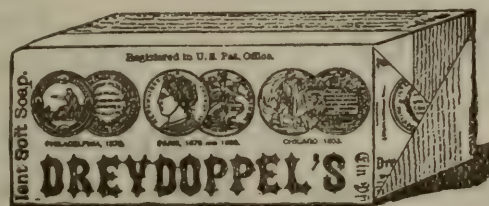
with any degree of certainty. It is highly probable, however, that both it and the *Pastoral* (No. 6, in F major) were completed, or at least brought near completion, before the end of the year 1807, and that most of the work on them was done at Heiligenstadt and in the country between there and Kahlenberg. Beethoven's visit to Eisenstadt in September of the same year was probably devoted entirely to bringing out the C major Mass, opus 86; so that he had no time to work on the symphonies there. The first performance of the C minor symphony was at a concert given by Beethoven at the Theater an der Wien in Vienna on December 22, 1808. The concert was a memorable one; every number on the program was then given for the first time in Vienna, and the program included, beside the symphony mentioned, the *Pastoral* symphony; the pianoforte concerto No. 4, in G major, opus 58; the choral fantasia, opus 80; two extracts from the C major Mass; the concert aria, "*Ah! perfido*," and a free improvisation on the pianoforte. Artistically, the concert was rather disastrous: the extreme length of the program and the unusual difficulty of the music made due preparation impossible, and the performance was generally bad; add to this that it was an exceptionally cold day, and the theatre not heated; the audience was as cold as the hall!

The first movement of the symphony, *Allegro con brio* in C minor (2-4 time) opens grandly with three G's followed by a long-held E-flat *fortissimo* in all the strings and clarinets. What is the key? The ear is in doubt; is it C minor, or E-flat major, or possibly G minor? The next two measures, three F's followed by a long-held D, strike out the possibility of G minor; but it still may be either C minor or E-flat major! The popular legend that Beethoven intended this grand exordium of the symphony to suggest "Fate knocking at the gate" is apocryphal; Beethoven's pupil, Ferdinand Ries, was really the author of this would-be-poetic exegesis, which Beethoven received very sarcastically, when Ries imparted it to him. There is a considerable difference of opinion among conductors as to the manner of playing these four opening measures. Some take them in strict *allegro* tempo, like the rest of the movement; others take the liberty of playing them in a much slower and more stately tempo; others again take the three G's and the F's *molto ritardando*, arguing that, although taking the four measures in a stately *Largo* is not permissible,—there being no indication in the score to authorize it,—the "holds" over the E-flat and the D do (at least tacitly) authorize *ritardandos* on the three E-flats and the three F's, according to the old rule: "You may always make a *ritardando* before a hold." And, if this retarding of the tempo is cleverly managed, it comes to very much the same thing, in point of effect, as the stately *Largo*, for which there is no authority in the score; it is beating the devil round the bush.

These four grand introductory measures are immediately followed by the exposition of the first theme, of which they furnish the principal figure. The construction of this theme is peculiar: it is really composed of nothing but free contrapuntal imitations on the figure of the introductory measures; but these imitations follow one upon the other with such rhythmic regularity that, to the ear, they form the several successive sections and phrases of a regularly constructed melody, or theme. No single part in the orchestra plays this melody; but take the eighth-note figures which appear successively in the second violins, violas, and first violins, and write them out in order on a single staff (as one part), and you have the theme. This theme is briefly developed in two periods, followed by some brilliant passage-work for fuller and fuller orchestra, still on the principal figure, ending on the first inversion of the chord of the dominant of the relative key of E-flat major. Now the second theme enters *fortissimo* on the horns; its opening phrase is but a melodic extension of the principal figure of the first theme, but this is responded to by a more lovely phrase, full of the truest Beethovenish sentiment, which is worked up in a *crescendo* climax, leading to an unspeakably brilliant and dashing antithesis. There is no conclusion-theme, the short concluding period being formed by some strong passage-work on the principal figure of the first theme. The first part of the movement ends in E-flat major, and is repeated.

The free fantasia is not very long, although of sufficient length to be in proportion with the short first part of the movement. It is almost entirely devoted to a contrapuntal working-out of the first theme, in which working-out, however, new melodic developments keep cropping up. Toward the

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end, the initial figure of the second theme — which, as will be remembered, is but another version of that of the first — comes in for a brief contrapuntal elaboration, which is followed by the characteristically Beethovenish “moment of exhaustion,” the working-out gradually dying away in mysterious, unearthly antiphonal harmonies between the strings and wood-wind. Then, all of a sudden, the first theme reasserts itself in *fortissimo*, and we pass on to the third part of the movement.

This part is quite regular in its relations to the first, the second theme now coming in the tonic, C major. It is to be noticed, however, that the development of the first theme is now accompanied by a more sustained, *cantabile* counter-theme,—a device of which Mendelssohn was particularly fond (*vide* the third part of the first movement of his *Scotch* symphony),—and one of the long holds is elaborated into a beautiful little cadenza for the oboe. The change of key for the second theme necessitates a change in the instrumentation also: in the first part of the movement the second theme entered *fortissimo* in the horns, in E-flat major; here, in the third part, where it enters in C major, it would have been impossible for the plain E-flat horns to play it, so that Beethoven — unwilling to make his horn-players change their crooks for only a few measures — found himself forced to transfer the passage to the bassoons. The result is rather unfortunate, for the bassoons sound somewhat veiled and timid, in comparison with the boldly assertive horns in the first part. But composers of Beethoven’s day were not infrequently forced to make concessions of this sort. The movement ends with a long and exceedingly brilliant coda.

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The second movement, *Andante con moto* in A-flat major (3-8 time), is in the form of the rondo with variations. It opens with the announcement of its first theme, a stately and expressive melody, sung in unison by the violas and 'celli over a simple *pizzicato* bass in the double-basses, the closing phrase being considerably developed in full harmony by the wood-wind, then by the wood-wind and strings together.* This is immediately followed by the second theme, an heroic, quasi-martial phrase in A-flat major, given out in harmony by the clarinets, bassoons, and violins, over a triplet arpeggio accompaniment in the violas, and a *pizzicato* bass. This theme closes with a bold modulation to C major, and is forthwith repeated *fortissimo* in this key by the oboes, horns, trumpets, and kettle-drums, while all the violins and violas unite upon the accompanying triplet figure. A short conclusion-phrase in mysterious *pianissimo* chromatic harmony, in the strings (without double-basses) and bassoons, closes the period with a half-cadence to the dominant of A-flat major.

The second period corresponds exactly to the first, it being the first variation thereof. The first theme appears in a figural variation in the violas and 'celli (even sixteenth-notes) against a *pizzicato* accompaniment in the other strings and a sustained counter-phrase in the clarinet.† The variation of the second theme consists simply of substituting arpeggio in thirty-second-notes for the triplet arpeggio in sixteenth-notes.

In the third variation, which follows, we have the theme figurally varied in running thirty-second-notes in the violas and 'celli, the counter-phrase now coming in the flute, oboe, and bassoon in double octaves, the varied theme soon passing into the first violins, then into the basses, against full harmony in repeated sixteenth-notes in the rest of the orchestra; this extends the first theme to three times its original length. Next follows a little interlude of passage-work on the initial figure of the theme in the wood-wind. Then the full orchestra precipitates itself *fortissimo* upon the second theme (in C major) in grand plain harmony. Then follows a brief episode in the shape of a *staccato* melodic variation, based on the initial figure of the first theme, in the flute, clarinet, and bassoon, over plain *pizzicato* chords in the second violins, violas, and basses, and waving arpeggio in the first violins.‡ Some *crescendo* scale-passages lead to a *fortissimo* reap-

*The gradual growth of this theme in Beethoven's mind is to be followed very fully in his sketch-books: it is a fine and characteristic example of his laborious and carefully self-criticising method of composition. The first form in which this noble theme appears in the sketch-books is as trivial and commonplace as possible, every subsequent change it goes through is an improvement, until we at last find it in the form in which it appears in the symphony.

† One of the progressions in this clarinet obligato gave rise, according to Berlioz, to one of Fétis's attempted "corrections" in the French edition of the score, which he was editing. The clarinet part begins with a long-sustained E-flat, which, in the fourth measure, forms a suspended 4th over the B-flat in the bass, and a major 9th over the D-flat in the melody. According to the accepted rules of harmony, these dissonances ought to be resolved by the E-flat in the clarinet falling to D-flat (3rd of the bass and octave of the melody) on the third beat of the measure. But Beethoven has held this E-flat throughout the measure, and made it progress upward to E-natural in the fifth measure, forming the 3rd of the chord of the dominant 7th of F major. This upward progression of a suspended dissonant note seemed at first an unpardonable crime to Fétis; but he afterwards thought the passage over and found it to be an exemplification of an as yet unformulated law of harmony. This law he then proceeded to formulate as follows in his *Traité de Harmonie*: "A dissonant note, instead of falling one degree to a consonant interval, may progress upward by a semi-tone whenever, by so doing, it produces a passing modulation to another key." This is just what Beethoven's ascending E-flat does: the E-natural it moves to produces a passing modulation from A-flat major to F major.

‡ Lovers of musical coincidences may be interested to know that both the waving arpeggio and the harmony of this passage (which contains some very characteristic and beautiful modulations) are to be found in precisely the same rhythm, in the Trio of a Minuet in one of Boccherini's quintets; only the *staccato* melody is wanting.

pearance of the first theme in the tonic in the full orchestra, the theme now appearing in close imitation (not quite strict canon) between the violins and the wood-wind. A long coda brings the movement to a close.

II. The third movement, *Allegro* in C minor (3-4 time), is a scherzo with trio, although not so named in the score. It has all the characteristics of the Beethoven scherzo: the rapid tempo, the tricky effects of modulation and instrumentation, the brilliant humor. It is perhaps the most diabolic of Beethoven's scherzi; Berlioz has likened it to a scene from the witches' Sabbath on the Brocken.* The first theme is eighteen measures long, the two measures over and above the regulation sixteen-measure cut being added to the third phrase. The thesis is given out *pianissimo* by the basses in octaves, the strings, wood-wind, and horns answering with the antithesis in full harmony. This first theme is immediately followed by the second, a bolder phrase, given out *fortissimo* by the two horns in unison over a *staccato* accompaniment in the strings, beginning in C minor, but soon modulating to E-flat minor, and carried by the full orchestra through G-flat major back to E-flat minor again, each phrase ending on the dominant by half-cadence. These two themes are worked up, together and in alternation, with some elaborateness in the way of running counterpoint, to the end of the Scherzo, in C minor.

The Trio (same time and tempo) in C major is a well worked-out fugato on an energetic subject of humorous, almost comic character, the fugued writing being, however, strictly adapted to the regular scherzo form of two repeated sections. Then comes the repetition of the Scherzo. The treatment is somewhat different from that in the first working-out, the instrumentation being totally different, now running to *pizzicati* in the strings and *staccato* phrases in the wood-wind, the whole being kept steadily in *pianissimo*. Some little clucking notes in the upper register of the bassoons have a peculiarly weird, diabolico-comic effect. The elaborate working-out of the second theme at last merges into a long dominant organ-point in the basses, while the kettle-drums as persistently keep hammering away at the tonic, over which the first violins keep reiterating a figure taken from the first theme in even, dead *pianissimo*; then come eight measures of *crescendo*, leading over to the finale, with which the Scherzo is connected, without any intermediate wait.

The fourth movement, *Allegro* in C major (4-4 time), opens with a grand triumphant march-like theme, given out *fortissimo* by the full orchestra.

* Here is another curious coincidence. The first nine notes (filling four measures) of the principal theme of this scherzo are identical (barring the difference of key) with the first nine notes of the theme of the Finale in Mozart's G minor symphony. But the rhythm is so utterly different that the ear perceives no similarity whatever between the two themes.

This heroic theme is developed at a considerable length, always *fortissimo* and by the full force of the orchestra, until it is followed by an equally heroic, and somewhat more distinguished second theme, also in C major. This theme is more briefly developed, still in *fortissimo*, until it leads to the entrance of a more vivacious, if not more brilliant, third theme in the dominant, G major. In this third theme, in which phrases in *piano* keep alternating with others in *forte*, the rhythm changes to what is essentially 12-8 time; its development ends with a climax of the full orchestra in the original 4-4 rhythm of the movement, leading to a fourth, or conclusion-theme, also in G major, first announced by the middle strings, clarinets, and bassoons, with brisk little squib-like counter-figures in the first violins, and then briefly developed in *fortissimo* by the full orchestra, ending the first part of the movement in the tonic, C major. This first part is repeated.

Then follows a free fantasia, in which the third theme, in the triplet rhythm, is most elaborately worked out, the development leading at last to a tremendous climax which closes the free fantasia in the dominant key of G major. Now comes a curious and wholly original episode; the theme of the Scherzo returns, and is worked up briefly in a new way, with new orchestration, ending with a passage of long-sustained *pianissimo* and then *crescendo*, very similar to the one which led over from the Scherzo itself to the Finale. Indeed, this passage here leads to the triumphant return of the first theme at the beginning of the third part of the movement.

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This third part is an almost exact repetition of the first, save that the third and conclusion themes now come in the tonic. The concise development of the conclusion-theme leads immediately to the Coda, which begins with some brisk passage-work on the third theme, worked up to a climax which leads to a strong, and strongly insisted-on, half-cadence in the tonic key. This is followed by a *fortissimo* announcement of a figure from the second theme by the bassoons, answered "*piano dolce*" by the horns. This figure, which is taken from the antithesis of the second theme (as it appeared in the first and third parts of the movement), now appears as the thesis of what might almost be called a new theme, and is worked up in two successive climaxes, the second of which, going *crescendo poco a poco e sempre più allegro*, leads to the final "apotheosis" of the symphony, *Presto* in C major (2-2 time), in which the conclusion-theme is worked up with the utmost energy, in true Beethoven fashion,—much after the manner of the peroration to the *Egmont* and third *Leonore* overtures; only that here—as later in the finale to the eighth symphony, in F major—Beethoven seems absolutely unable to make up his mind to stop, and keeps hammering away at full chords of the tonic and dominant for forty measures, in sheer mad jubilation.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; to which are added, in the last movement, 1 piccolo-flute, 1 double-bassoon, and 3 trombones. The score bears no dedication.



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PROGRAMME.

Robert Schumann - - - Symphony No. 2, in C major, Op. 61

I. Sostenuto assai (C major)	-	-	-	-	6-4
Allegro ma non troppo (C major)	-	-	-	-	3-4
II. Scherzo: Allegro vivace (C major)	-	-	-	-	2-4
Trio I. (G major)	-	-	-	-	6-8
Trio II. (C major)	-	-	-	-	2-4
III. Adagio espressivo (C minor)	-	-	-	-	2-4
IV. Allegro molto vivace (C major)	-	-	-	-	2-2

Xaver Scharwenka. Concerto for Pianoforte, No. 1, in B-flat minor, Op. 32

Allegro patetico; Adagio; Allegro animato.

Scherzo (Allegro assai).

Allegro non tanto, quasi Adagio; Allegro molto e passionato.

Richard Strauss - - - - - Tone Poem, "Don Juan"

Richard Wagner Prelude and Love Death from "Tristan and Isolde"

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SYMPHONY NO. 2, IN C MAJOR, OPUS 61 ROBERT SCHUMANN.

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn,
July 29, 1856.)

This symphony was written in 1845-46; it was really the third that Schumann wrote, for the one first written (in D minor) was withdrawn after the first performance, remodelled later, and finally published as No. 4.

The first movement begins with an introduction, *Sostenuto assai* in C major (6-4 time), which begins *pianissimo* with a solemn call of the horns, trumpets, and alto-trombone on the tonic and dominant of the key, against flowing counterpoint in the strings. This phrase of the brass instruments has been called the "motto" of the symphony, for it appears more or less prominently in three of the four movements. It can hardly be called a theme, as it is not developed in any way in the course of the composition, but merely puts in an occasional episodic appearance. After twenty-four measures, in which the strings seem as if groping in the dark, led on by the light of the brass, the tempo quickens to *Un poco più vivace* and the wood-wind begins to bring in figures from the principal theme of the ensuing *Allegro* over a close *tremolo* in the middle strings. The tempo and rhythm grow more and more agitated, until a descending passage in the first violins alone, *più e più stringendo*, leads over to the main body of the movement.

This, *Allegro ma non troppo* in C major (3-4 time), begins immediately with the exposition of the first theme by the full orchestra (without trombones), beginning *piano* and swelling by a gradual *crescendo* to *forte*. This theme is peculiarly Schumannesque in its nervous, uneasy rhythm, the almost invariable accent upon the second beat of the measure having something of the effect of a persistent syncopation. When the *forte* is reached, a transitional passage in C minor, but almost immediately modulating to E-flat major, leads to the entrance of the first subsidiary: a wild, frenetic chromatic phrase, energetically, almost frantically worked up in

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contrapuntal passage-work, upon the fierce turmoil of which the joyous conclusion-theme suddenly bursts forth like a ray of sunshine. A brief return of characteristic figures from the first theme ends the first part of the movement on the dominant, G major. This first part is repeated. It will be noted that there has been no real "second theme."

The free fantasia begins fiercely on the first theme and first subsidiary. After a while, the wood-wind comes in with a new sighing phrase—a rhythmic modification of a figure from the first theme—which is so developed, in alternation with a figure from the conclusion-theme, that it assumes the character of an actual second theme. This development in the wind instruments is contrapuntally accompanied by figures from the first theme in the strings. After a good deal of this, the working-out returns to the first theme, and a *crescendo* climax on the first subsidiary and the conclusion-theme leads to the triumphant *fortissimo* return of the first theme at the beginning of the third part of the movement.

The third part is regular in its reproduction of the first, save that the scoring is at times somewhat more elaborate. An episodic phrase in 3rds in the wood-wind leads to the coda, which is worked up *con fuoco* on the first theme to a grand closing climax, about the middle of which the trumpets ring out with the "motto" of the symphony.

The second movement, Scherzo: *Allegro vivace* in C major (2-4 time), although not in the quickened Minuet time and rhythm of the traditional scherzi, well deserves its title. It is in the form of the scherzo with two trios. The scherzo proper is one continuous rush of the first violins in sixteenth-notes, rather simply accompanied by the other strings and various groupings of wind instruments. It is long and elaborately developed.

The first trio, in G major, brings in a new theme in lively triplet rhythm, which alternates with a quieter phrase in even time. The triplet theme is given mostly to the wood-wind and horns; the quieter one, to the strings.* This first trio is followed by a return of the scherzo, after which the second trio comes. A simple theme in 2-4 time, and having much of the folk-song character, is first exposed in full harmony by the strings (without double-basses), and then developed against a running contrapuntal counter-figure. Another return of the scherzo, ending with a rushing coda, closes the movement. Just before the end, the "motto" makes its appearance once more in the horns and trumpets *fortissimi*.

The third movement, *Adagio espressivo* in C minor (2-4 time), presents the continuous development of a beautiful phrase—with one or two subsidiary phrases—to a long-drawn-out *cantilena*, beginning in C minor and

* The late Otto Dresel once told me a curious fact about this first trio. When, as a boy, he was studying under Mendelssohn in Leipzig, he happened to be left alone one day in Mendelssohn's study. While mousing round there, with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony—then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the scherzo was exposed and carried through by the strings alone. Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time, that he should not have thought of giving the theme to the wind—after the carnival of the violins in the scherzo proper—without being prompted thereto by his friend.

ending in the relative E-flat major. Then comes a contrapuntal interlude in the fugued style, followed by a return of the melodic developments in the first part of the movement, now in C minor and C major. It is one of Schumann's most poetic slow movements, and might well dispute the (unauthentic) title of "Moonlight" with the first movement of Beethoven's C-sharp minor sonata, opus 27.

The fourth movement, *Allegro molto vivace* in C major (2-2 time), begins, and is developed for a while, as if the composer intended to write a largely-planned-out rondo. The full orchestra (without trombones) dashes in *forte* upon the first theme and develops it at considerable length. Then comes some rapid subsidiary passage-work on a running figure of the first violins, against flickering triplet arpeggi in the wood-wind, leading to some imitative contrapuntal work on a figure taken from the principal theme of the slow movement. This development is quite protracted, debouching at last into a rapid rush of the lower strings against strong chords in the rest of the orchestra, which leads to a return of the brilliant first theme. This is again very extendedly developed, and followed by some more contrapuntal imitations on the figure from the *Adagio*. So far, the form has been strictly that of a rondo, although the development—at times amounting to elaborate working-out—has been well-nigh unprecedentedly extended for the first two sections of a rondo. A rondo, carried through in the ordinary way on so stupendous a basis, would be inordinately long. But now Schumann bids farewell to the rondo form. During the last developments on the figure from the *Adagio*, the treatment of that figure has resulted in producing what might be called the germ of a new theme. It can hardly be said that, at the point in the movement which we have now reached, this new theme has really come into complete being. But the material for it has gradually been accumulating. Now, after some moments of silence in the entire orchestra, it appears full-grown in the wood-wind (in A-flat major), and is developed to one of the longest codas in all symphonic writing. Now and then figures from the first theme return for a while, but never the first theme itself; and at one time we come upon a reminiscence of part of the first theme of the first movement. But this stupendous coda runs for the most part on the newly formed theme. Toward the close, the "motto" returns triumphantly in all the brass.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Oscar I., King of Sweden and Norway.

CONCERTO FOR PIANO AND ORCHESTRA, NO. 1, IN B-FLAT MINOR, OP. 32
XAVER SCHARWENKA.

Anticipating his artistic tour of the United States, Mr. Scharwenka was asked by one of the music papers of New York to prepare a bit of personal biography. We append the result in the translation of A. S.

"I feel somewhat embarrassed as I sit here writing a biographical sketch of myself, for I am certain nothing has ever occurred to me that can possibly interest your readers. I have never been an alderman, nor held a position under the government, never aspired to the office of general superintendent of any public art institution; nor have I ever desired to become superintendent of the police force. I have always paid my taxes promptly (when I could), have been vaccinated according to regulations, have served in the army from 1873 to 1874, in obedience to the law, and have been honored with some municipal positions of trust from time to time. I married in 1877; and here I beg of you not to consider the two sevens a mysterious omen, as my wife and *mother-in-law* are two excellent women. From this alliance evolved four Scharwenkas,—three daughters and one son. That I was born appears a matter of course, which fate also befell my three years younger brother Philip, in 1847. So, if you now calculate by logarithm, you may be able to discover my age. After some investigation, it has become an established fact that I first saw the light in the little city of Samter, where I grew up to be the joy of my parents and the terror of the neighborhood. The old residents of the town still recall with horror the days when I covered the handsome pink and blue houses with black chalk drawings of locomotives, on which I figured as engineer playing the fiddle. In that way I displayed an early inclination for music.

"I pass over the days of my childhood in silence, as I think it unwise to record anything which may become a bad example, only admitting that I was a terrible scapegrace, with a few moments of angelic quietude. At the age of four, I was already able to pick out simple tunes on the piano; and, as my playing was only monodigital (I used but the right hand second finger), I can assure you that *I never was guilty of a wrong fingering*, which must be a proof of my pedagogical talent. In the year 1854, we removed to Posen, where I entered the gymnasium (Latin College). Here it was that a great enthusiasm for music entered my soul. Here I had the con-

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" J. B. Villiaume Paris, 1820	300
" Montagnana	400

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stant society of the leader of a military band. Some little piano tuition received from the Cantor enabled me to play trios, etc., when, as a great Friday night treat, the band met at our residence. The musicians brought their instruments,—fagottos, oboes, clarinets, etc.; and I was very happy to play and handle them. At this time, I composed very diligently, having written clearly a sonata, which ended with some sort of a polka for a *finale*, and the introduction to which was represented by a moral. In 1865, my parents moved to Berlin; and here it was that my eyes were fully opened to the light by Kullak. Under his excellent supervision I studied piano and composition. In 1869, I gave my first piano concert in the Academy which at that time brought forward but few novelties. During this year, various public performances followed. Since 1869 I have appeared in Berlin no less than one hundred and eighty-seven times. My concert tours have taken me all over Germany and through Russia, Austria, Hungary, Belgium, Sweden, Norway, and England."

In the year 1881, Mr. Scharwenka, who holds the appointment of court pianist to the Emperor of Austria, founded a conservatory in Berlin, which has prospered and become one of the leading institutions of musical learning in Europe. Scharwenka's published compositions number three score or more: they include much piano music, songs, chamber music, a symphony, and the concerto played to-day, first produced in 1877. A second piano concerto and portions of an opera, "Mataswintha," are to be numbered among his more ambitious works. Scenes from Mr. Scharwenka's opera were given a concert performance in New York a short time since, on the occasion of their composer's first public appearance in the United States. Though an unfamiliar name on Boston Symphony programmes, both Scharwenka's symphony and the B-flat piano concerto have been heard in New York.

The B-flat minor concerto is a virile and brilliant work. The composer has not held to a strict classic model as regards form, preferring the liberty of free expression and treatment of his ideas adopted by many another modern composer; yet the general outlines of the concerto form are preserved. The piano and orchestra are equal agents in presenting the themes of the work, and in treating them. This concerto was played by Madame Madeline Schiller in a concert by the Thomas orchestra in Cambridge, Mass., February 12, 1878, and later by the composer himself in a Boston concert by the Boston Symphony orchestra February 7, 1891.

SYMPHONIC POEM, "DON JUAN," OPUS 20 RICHARD STRAUSS.

In 1881 a young fellow of eighteen was introduced to Raff, at Wiesbaden, by Hornstein, a musician of some local prominence, who strongly urged the young man's talents. The youth was Richard Strauss, who came from Cologne, where his father was a player in the orchestra. Raff seems to have turned the young man over to von Bülow, then conductor of the fine orchestra of the Duke of Meiningen; for it is not long before Strauss's

Serenade, opus 7, is played under von Bülow's bâton, while the composer accepts a violinist's place in the Meiningen band, of which he is soon after *Concertmeister*. When von Bülow resigned, Strauss was appointed his successor. He remained in this important post until the duke proposed reducing the orchestra, when he went to Munich as associate conductor. After three years in the Bavarian capital (1886-89) Strauss was appointed court conductor at Weimar, which position he still holds.

It was doubtless through von Bülow's influence that Strauss secured Aibl, of Munich, as publisher; but very probably it was the worth of the new composer's music that led the publisher to make the list of his compositions a comparatively long one. Strauss studied under Court Conductor Fr. W. Meyer, at Munich, where, in 1881, his first string quartet and his first symphony were successfully performed. Since then he has written a 'cello sonata (opus 6); a pianoforte quartet (opus 13), which received the first prize at the Berlin Tonkünstler-Verein competition; a violin sonata (opus 19); a second symphony in F minor (opus 12); the symphonic fantasia, *Italy*; and three symphonic poems, *Macbeth*, *Tod und Verklärung*, and *Don Juan*.

The symphonic poem *Don Juan* was written in November, 1889, and played for the first time at Weimar. It was suggested by a poem of Nicolaus Lenau's. The work is richly scored, and is a brilliant, audacious composition. The poem in John P. Jackson's translation:—

O magic realm, illimited, eternal,
Of gloried woman,—loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss!
Through every realm, O friend, would wing my flight,
Wherever Beauty blooms, kneel down to each,
And—if for one brief moment, win delight!

I flee from surfeit and from rapture's cloy,
Keep fresh for Beauty service and employ,
Grieving the One, that All I may enjoy.
The fragrance from one lip to-day is breath of spring:
The dungeon's gloom perchance to-morrow's luck may bring!
When with the new love won I sweetly wander,
No bliss is ours upfurbish'd and regild;
A different love has This to That one yonder,—
Not up from ruins be my temples build.
Yea, Love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire—here resurrection;
And, if 'tis real, it nothing knows of rue!
Each Beauty in the world is sole, unique:
So must the Love be that would Beauty seek!
So long as Youth lives on with pulse afire,
Out to the chase! To victories new aspire!

It was a wond'rous lovely storm that drove me:
Now it is o'er; and calm all round, above me;
Sheer dead is every wish; all hopes o'ershrouded,—
'Twas p'raps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'raps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

Strauss dedicates his "*Don Juan*" to his friend Ludwig Thuille.

RICHARD WAGNER.

Tristan und Isolde, action ("*Handlung*")* in three acts, the text and music by Richard Wagner, was first given under Hans von Bülow's direction at the Court Opera in Munich on June 10, 1865. Wagner completed the score in 1859, interrupting his work on the music of *Der Ring des Nibelungen*—in which he had got to about the middle of the second act of *Siegfried*—to turn his hand to a work of less unusual dimensions which might again bring him into immediate contact with the opera-going public. But the musical style of *Tristan* turned out to be so novel and unprecedented that singers and managers were very shy of undertaking the work. It was once accepted by the Court Opera in Vienna, but abandoned after upwards of fifty rehearsals as "impracticable"; and it was not until Ludwig II., of Bavaria, ordered its performance in 1865 that it saw the light of publicity. It was the first published and performed work of Wagner's in his third manner.

The prelude, *Langsam und schmachtend* (Slow and languishingly) in A minor (6-8 time), is fashioned upon the same general plan as that to *Lohengrin*; it presents a long-drawn, gradual *crescendo* up to the most resounding *fortissimo*, and then a somewhat shorter *decrescendo* back to *pianissimo*. It consists of the polyphonic working-out and interweaving of two principal themes: the LOVE-POTION-motive and the motive of TRISTAN'S

* The German word *Handlung* literally means *transaction*—in the business sense. But this restricted specific meaning is not its only one, even in common parlance.

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JOSEPH LIEBER, JOSEPH MEIN	Calvisius
ES IST EIN ROS' ENTSPRUNGEN,	Praetorius
CHRISTMAS SONG	Herzogenberg

Part II.

CHRISTMAS ORATORIO, PART II.	J. S. Bach
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Part III.

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The Box Office will open on Monday, November 14, when subscribers can claim and pay for their tickets, and new subscriptions will be received.

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LOVE-GLANCE.* It is perfectly free in form, and continuous in musical development. It ends on the dominant of C minor (the note G), being enchain- ed with the opening measures of the first act of the drama. It is scored for 3 flutes (one of which is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, kettle-drums, and the usual strings.

I think it was Franz Liszt who first gave the name of *Isoldens Liebestod* (Isolde's Love-death) to the music of Isolde's dying speech over Tristan's body in the last scene of the third act. Certainly this title was first published to his pianoforte transcription of the passage. It has long been the custom to play the orchestral part of this scene as concert-music in connection with the prelude, omitting the voice-part. This enchanting of the two movements is even invited by the fact of the prelude's ending on the dominant of C minor, after which the opening A-flat major chord of the "Love-death" comes quite naturally by a simple deceptive cadence.† The music of the "Love-death" is but an extended development of the last pages of the great love-scene in the second act. It is scored for the same orchestra as the prelude, with the addition of a harp.

* The listener will recognize this motive as, note for note, the same as one of the most prominent phrases in the second theme of *Eine Faust-Ouverture*. The resemblance is, however, probably a mere coincidence.

† I think von Bülow was the only conductor who habitually played the extended concert-version of the prelude in connection with the *Liebestod*. His reason for doing this is hard to make out. For the concert-version of the prelude ends in A major; after which the A-flat major of the *Liebestod* comes like a slap in the face.

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November 26.

THEME AND VARIATIONS.

From "Emperor" Quartette.

J. Haydn.

SONGS.

OVERTURE, "Fingal's Cave." Mendelssohn

SONGS.

RIDE OF THE VALKYRIES.

Wagner

This programme is to present the musical *theme*, first as a melody, complete in itself, then as short phrases and *motives*; also some of the methods employed by the composer to utilize a theme in musical development through treatment by different instruments, rhythmical variations, and harmonic and melodic changes.

December 17.

SYMPHONY in E-flat.

Mozart

CHRISTMAS SONGS, by the chorus of the Musical Art Society.

MARCHE MILITAIRE.

Schubert

The sonata form, the minuet, and the march will be the art forms presented and explained at this concert, together with examples of unaccompanied choral singing.

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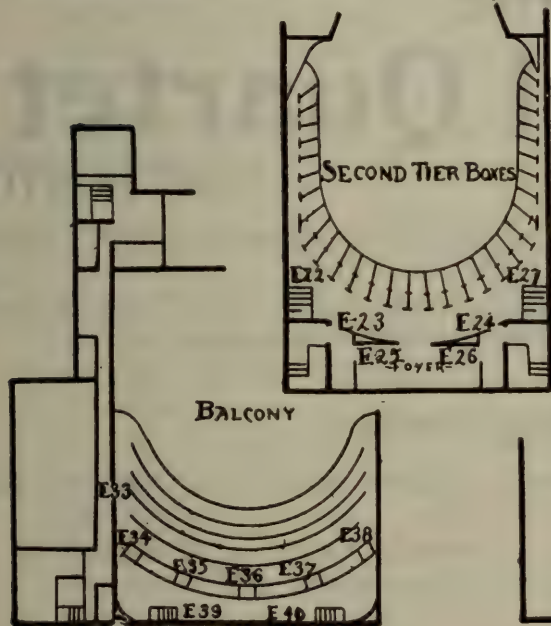
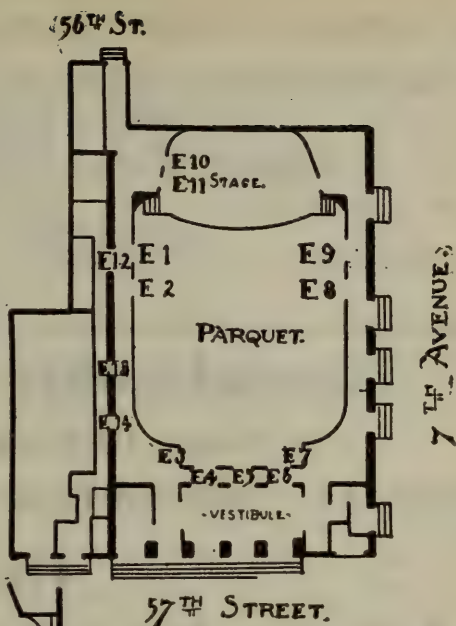
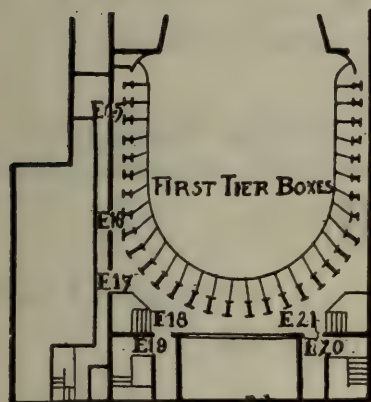
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ALWIN SCHROEDER, Violoncello.

.. Programme ..

HAYDN	Quartet in G major, Op. 76, No. 1
BRAHMS	Sonata No. 3, in D minor, Op. 108, for Piano and Violin.
BEETHOVEN	Quartet in F major, Op. 59, No. 1

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FIRST MATINEE,
FRIDAY AFTERNOON, NOV. 11,
AT 3.30.

PROGRAMME.

Karl Maria von Weber - - - - Overture to "Euryanthe."

Johann Sebastian Bach - Prelude, Adagio, and Gavotte en Rondeau

(Arranged for STRING ORCHESTRA by SIGISMUND BACHRICH.)

- | | | |
|---|---------|-----|
| I. Preludio: Allegro (E major) | - - - - | 3-4 |
| II. Adagio (C major) | - - - - | 3-4 |
| III. Gavotte en Rondeau: Moderato (E major) | - - - - | 2-2 |

Frederic Chopin - Concerto for Pianoforte in E minor, No. 1, Op. 11

- | |
|-------------------------|
| I. Allegro maestoso. |
| II. Romance, Larghetto. |
| III. Rondo vivace. |

Ludwig van Beethoven - - - - Symphony No. 5, in C minor, Op. 67

- | | | |
|-------------------------------------|---------|-----|
| I. Allegro con brio (C minor) | - - - - | 2-4 |
| II. Andante con moto (A-flat major) | - - - - | 3-8 |
| III. Allegro (C minor) | - - - - | 3-4 |
| Trio (C major) | - - - - | 3-4 |
| IV. Allegro (C major) | - - - - | 4-4 |

Soloist, Mr. MORITZ ROSENTHAL.

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*For Programme for First Concert, to-morrow (Saturday)
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OVERTURE TO "EURYANTHE" CARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg, on Dec. 18, 1786; died in London on June 5, 1826.)

Euryanthe, grand romantic opera in three acts, the text by Wilhelmine von Chézy, the music by Carl Maria von Weber, was given for the first time at the Court Opera House in Vienna on October 25, 1823. It was produced in Berlin on December 23, 1825, and shortly afterwards in Weimar and Dresden. A terribly garbled version, arranged by the notorious Castil-Blaze, with interpolations from the music of *Oberon*, was brought out at the Académie de Musique in Paris on April 6, 1831. The opera was first given in London at Covent Garden on June 29, 1833. A correct version of the music, but with a new French text, prepared by de Saint-Georges and de Leuven, was brought out at the Théâtre-Lyrique in Paris on September 1, 1857; this should count as the first real performance of the work in France. *Euryanthe* was first given in New York at the Metropolitan Opera House on December 23, 1887.

Euryanthe has been called at once Weber's greatest masterpiece and his greatest fiasco. In it he departed from the traditional form of German opera, in which the musical numbers were connected by spoken dialogue, substituting musical recitative for the latter, according to Italian tradition and that of the French grand opera. The work was nowhere well received by the public, Weber's free dramatic treatment of the recitative and the *scena* being considerably in advance of the age; and the libretto was too miserably poor to be acceptable even after the music had come to be better understood. The text is based on an old French romance, *Histoire de Gérard de Nevers et la belle et vertueuse Euryant de Savoie, sa mie*. Com-

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mentators have more than once pointed out the striking general similarity between the characters of Adolar and Euryanthe, and Lysiart and Eglantine in *Euryanthe*, and those of Lohengrin and Elsa, and Telramund and Ortrud in Wagner's *Lohengrin*. The overture is the only part of the opera that has well maintained its place in the standard repertory.

The overture, in E-flat major, opens with one of those impetuous rushes of the whole orchestra which were peculiarly characteristic of Weber. Indeed the first two phrases of the overture to *Euryanthe* are surpassed in brilliancy and dash only by the corresponding phrases in the *Allegro con fuoco* of the overture to *Oberon*. After this startling exordium the united wind instruments expose a commanding theme in full harmony, a theme taken from a passage of Adolar's in the first finale of the opera. It is carried through with incomparable brilliancy, the strings soon coming in with some energetic passage-work on figures taken from it and from the initial onslaught of the full orchestra; the rhythms are of the liveliest and most vigorous character—rapid triplets and nervous dotted eighths and sixteenths; but now comes one of those sharp contrasts of which Weber's wonderful dramatic sense made him the consummate master. A mighty *fortissimo* B-flat of the entire orchestra, a rousing tattoo of the kettle-drums, and a quieter transitional phrase of the 'celli lead over to a gracefully buoyant and tender second theme, softly sung by the first violins over the simplest of sustained harmony in the other strings. The poignant dramatic effect does not reside merely in the ordinary contrast between a martial tune and a love-melody, between *fortissimo* and *piano*, but far more in that between the nervously energetic rhythms of the first theme and the serene absence of any rhythmic device whatever in the accompaniment of the second. This second theme seems to float calmly past us as on the un-

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ruffled waters of some mountain lake. After the opening phrases of the second theme the accompaniment grows more rhythmically animated, with flowing *arpeggi* in the second violins and 'celli. Then the brilliant initial rush of the orchestra returns once more, a strong climax is reached, and then all gradually dies away to silence, over an organ-point on B-flat, the strings persistently harping on the rhythm of the dotted eighth and sixteenth.

Now we come upon one of the most originally poetic episodes in all Weber. The passage is borrowed from the scene in the forest in the second act of the opera. In slow *Largo* eight violins *solis e con sordini* play the most mysterious sustained harmonies in scarcely audible *pianissimo*, the violas soon entering beneath them with a subdued *tremolo*, like the soft rustling of leaves.*

After this brief *largo* episode we come to the free fantasia; the original tempo, *Allegro marcato molto con fuoco*, returns, and the 'celli and double-basses softly take up an inversion of the first theme of the wind instruments in the first part of the overture. This theme is then worked out fugally in conjunction with a vigorously rhythmic counter-subject. This *fugato* constitutes the whole free fantasia.

The third part is a tolerably exact reproduction of the first, save that the martial theme of the wind instruments is omitted, and the second theme now comes in *fortissimo* in the tonic E-flat major in the entire orchestra. An exuberantly brilliant coda closes the whole. This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

* It is this famous passage that Wagner transcribed for brass instruments in the Funeral Symphony he wrote for the burial of Weber's remains in Dresden in 1844—the muffled snare-drums doing duty for the *tremolo* on the violas in the original.



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SIGISMUND BACHRICH was born at Zsambokreth in Hungary on January 23, 1841. He studied the violin at the Vienna Conservatorium, under Boehm, from 1851 to 1857. After conducting a small theatre orchestra in Vienna, he went to Paris, where he occupied a similar position for a while. On his return to Vienna, he joined the Hellmesberger Quartet. He is now teacher at the Conservatorium, and member of the Philharmonic and Opera Orchestras and of the Rosé Quartet. He has written chamber music, violin pieces, and songs; the comic operas, *Muzzedin* (1883) and *Heini von Steier* (1884), were well received in Vienna, as was also *Der Fuchs-Major* (1889) in Prag. He is also the composer of a ballet *Sakuntala*.

PRELUDE, ADAGIO, AND GAVOTTE IN RONDO FORM.

JOHANN SEBASTIAN BACH.

(Arranged for String Orchestra by S. BACHRICH.)

(Born at Eisenach on March 21 (?), 1685; died in Leipzig on July 28, 1750.)

These three movements are taken from Bach's sonatas and partitas for violin solo.* The first, *Preludio* in E major (3-4 time), and the third, *Gavotte en Rondeau* † in E major (2-2 time), are respectively the first and third movements of the *Partita* No. 3, in E major. The second, *Adagio* in C major (3-4 time), is the third movement of the *Sonata* No. 2, in A minor.

The first autograph of the original set of three sonatas and three partitas is now in the Royal Library in Berlin. At the end of the first sonata is the following note (in another handwriting): "I found this excellent work, written by Joh. Sebast. Bach with his own hand, in a heap of old paper intended for a butter-shop, among the belongings of the pianist Palschau in St. Petersburg in 1814. Georg Pölchau."

Mr. Bachrich, in the score of his orchestral arrangement, has added the marking *Allegro* to the *Preludio*, and *Moderato* to the *Gavotte*.

CONCERTO FOR PIANOFORTE, IN E MINOR, OP. 11 CHOPIN.

Chopin wrote only two works (his concertos for pianoforte) with orchestral accompaniment, and these represent his only orchestral compositions. Ehlert, in one of his discriminating essays, says: "Chopin felt himself compelled to satisfy all demands exacted of a pianist, and write the unavoidable pianoforte concerto. He composed two of them at an early period, before his Paris time, and acquitted himself of his task as best he could. It was not consistent with his nature to express himself in broad terms. His lungs

* In the first autograph MS. these compositions are plainly set forth as sonatas and partitas "a violino Solo senza Cembalo"; which seems to indicate with sufficient distinctness that they were intended by the composer to be played without accompaniment.

† This French heading seems to have not been understood by Mr. Bachrich; both on the title-page of his score and at the head of the movement itself he has it: "Gavotte e Rondo." As indicated above, the original title means simply "Gavotte in rondo form." Alfred Dörrfel surmises that this designation may have come from Anna Magdalene Bach, Johann Sebastian's wife, in whose writing much of the second copy is.

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were too weak for the pace in seven-league boots, so often required in a score . . . he must touch the keys by himself, without being called upon to heed the player sitting next him."

While Liszt denies the concertos equal individuality with the *ballades*, *mazourkas*, *waltzes*, and *polonaises*, he says: "Nevertheless, these efforts are distinguished by a rare nobility of style, and certain passages of high interest and movements of surprising grandeur of thought."

In the London *Athenæum* of May 6, 1848, Mr. Chorley writes in this manner of Chopin and his compositions: "It is true that M. Chopin's notation is by fits, needlessly teasing; that his harmonies, from time to time, are such as require his own sliding, smooth, delicate fingers to carry off. It is true that old-fashioned, steady pianoforte players, who have no touch of waywardness, or gypsy wildness, or insanity, in their treatment of the instrument, will point to single bars with M. Burchell's monosyllable — utterly unable, moreover, to make anything of the whole. But there is a world of real as well as of *affected* romance in art; and although no wise man could confine himself exclusively to this, no liberal one will refuse to enter it in turn. And seeing that nothing stands still, or is exactly reproduced, and believing that romantic music appears so simultaneously just now in all the countries of Europe as to indicate a desire that will have satisfaction, such individual reveries, such delicately tinted sketches, such melodies near akin to the æolian harp's caprices as M. Chopin gives us, must be allowed to possess the general value of artistic significance and consistency, as well as an exquisite charm for particular listeners, when in a particular mood. He is distinctly, gracefully, poetically natural; and therefore well worth studying in his writings."

A somewhat warmer writer among ourselves, Mr. Van Cleve, says of the Concerto in E minor: "This is justly regarded by all pianists as one of the very noblest and most poetic compositions in the entire literature of their instrument. The brilliant runs, the ravishing melodies, the dazzling pas-

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sages of bravura, the aërial nuances which abound in this immortal concerto combine to render it a masterpiece in the highest sense." It was, strange to say, one of the early works of Chopin, and when he, at the age of twenty, played it in Vienna, the style was so utterly original that the big-wigs were not a little perplexed by all these new effects. The orchestral part is by no means equal in beauty to the solo part; yet it has some exquisite effects such as that of the French horns taking a third, which they sustain, while the bassoons flow in with the same, and later the flutes, with the clarinets. Then the mellow French horns have a divine counter melody against the *cantabile* theme of the first *allegro*, and the effect of the muted string accompaniment in the *romanza* is inexpressively lovely.

SYMPHONY NO. 5, IN C MINOR, OPUS 67 . . . LUDWIG VAN BEETHOVEN.

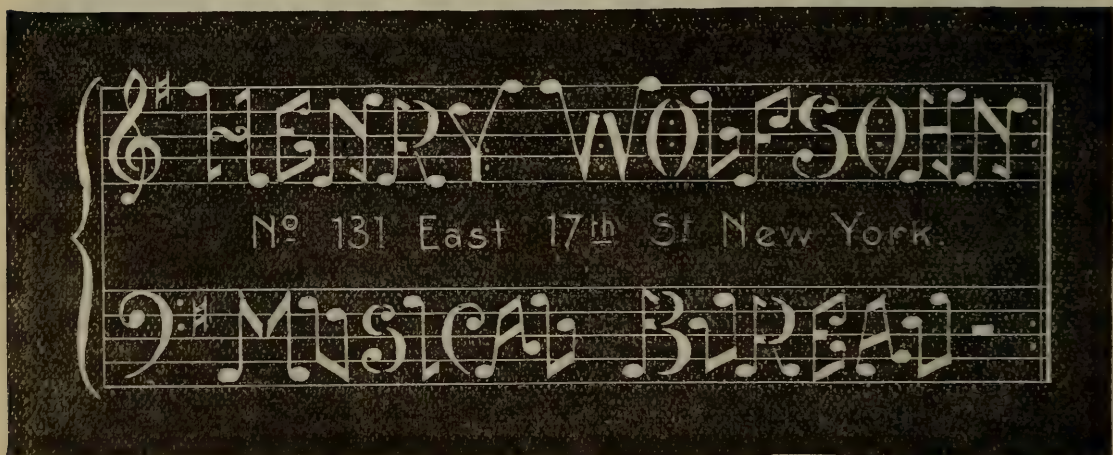
(Born in Bonn, probably on Dec. 16, 1770; died in Vienna on March 26, 1827.)

The date at which this symphony was written has not been ascertained with any degree of certainty. It is highly probable, however, that both it and the *Pastoral* (No. 6, in F major) were completed, or at least brought near completion, before the end of the year 1807, and that most of the work on them was done at Heiligenstadt and in the country between there and Kahlenberg. Beethoven's visit to Eisenstadt in September of the same year was probably devoted entirely to bringing out the C major Mass, opus 86; so that he had no time to work on the symphonies there. The first performance of the C minor symphony was at a concert given by Beethoven at the Theater an der Wien in Vienna on December 22, 1808. The concert was a memorable one; every number on the program was then given for the first time in Vienna, and the program included, beside the symphony mentioned, the *Pastoral* symphony; the pianoforte concerto No. 4, in G major, opus 58; the choral fantasia, opus 80; two extracts from the C major Mass; the concert aria, "*Ah! perfido*," and a free improvisation on the pianoforte. Artistically, the concert was rather disastrous: the extreme length of the program and the unusual difficulty of the music made due preparation impossible, and the performance was generally bad; add to this that it was an exceptionally cold day, and the theatre not heated; the audience was as cold as the hall!

The first movement of the symphony, *Allegro con brio* in C minor (2-4 time) opens grandly with three G's followed by a long-held E-flat *fortissimo* in all the strings and clarinets. What is the key? The ear is in doubt; is it C minor, or E-flat major, or possibly G minor? The next two measures, three F's followed by a long-held D, strike out the possibility of G minor; but it still may be either C minor or E-flat major! The popular legend that Beethoven intended this grand exordium of the symphony to suggest

"Fate knocking at the gate" is apocryphal; Beethoven's pupil, Ferdinand Ries, was really the author of this would-be-poetic exegesis, which Beethoven received very sarcastically, when Ries imparted it to him. There is a considerable difference of opinion among conductors as to the manner of playing these four opening measures. Some take them in strict *allegro* tempo, like the rest of the movement; others take the liberty of playing them in a much slower and more stately tempo; others again take the three G's and the F's *molto ritardando*, arguing that, although taking the four measures in a stately *Largo* is not permissible,—there being no indication in the score to authorize it,—the "holds" over the E-flat and the D do (at least tacitly) authorize *ritardandos* on the three E-flats and the three F's, according to the old rule: "You may always make a *ritardando* before a hold." And, if this retarding of the tempo is cleverly managed, it comes to very much the same thing, in point of effect, as the stately *Largo*, for which there is no authority in the score; it is beating the devil round the bush.

These four grand introductory measures are immediately followed by the exposition of the first theme, of which they furnish the principal figure. The construction of this theme is peculiar: it is really composed of nothing but free contrapuntal imitations on the figure of the introductory measures; but these imitations follow one upon the other with such rhythmic regularity that, to the ear, they form the several successive sections and phrases of a regularly constructed melody, or theme. No single part in the orchestra plays this melody; but take the eighth-note figures which appear successively in the second violins, violas, and first violins, and write them out in order on a single staff (as one part), and you have the theme. This theme is briefly developed in two periods, followed by some brilliant passage-work for fuller and fuller orchestra, still on the principal figure, ending on the first inversion of the chord of the dominant of the relative key of E-flat major. Now the second theme enters *fortissimo* on the horns; its opening phrase is but a melodic extension of the principal figure of the first



theme, but this is responded to by a more lovely phrase, full of the truest Beethovenish sentiment, which is worked up in a *crecendo* climax, leading to an unspeakably brilliant and dashing antithesis. There is no conclusion-theme, the short concluding period being formed by some strong passage-work on the principal figure of the first theme. The first part of the movement ends in E-flat major, and is repeated.

The free fantasia is not very long, although of sufficient length to be in proportion with the short first part of the movement. It is almost entirely devoted to a contrapuntal working-out of the first theme, in which working-out, however, new melodic developments keep cropping up. Toward the end, the initial figure of the second theme — which, as will be remembered, is but another version of that of the first — comes in for a brief contrapuntal elaboration, which is followed by the characteristically Beethovenish “moment of exhaustion,” the working-out gradually dying away in mysterious, unearthly antiphonal harmonies between the strings and wood-wind. Then, all of a sudden, the first theme reasserts itself in *fortissimo*, and we pass on to the third part of the movement.

This part is quite regular in its relations to the first, the second theme now coming in the tonic, C major. It is to be noticed, however, that the development of the first theme is now accompanied by a more sustained, *cantabile* counter-theme,— a device of which Mendelssohn was particularly fond (*vide* the third part of the first movement of his *Scotch* symphony),— and one of the long holds is elaborated into a beautiful little cadenza for the oboe. The change of key for the second theme necessitates a change in the instrumentation also: in the first part of the movement the second theme entered *fortissimo* in the horns, in E-flat major; here, in the third part, where it enters in C major, it would have been impossible for the plain E-flat horns to play it, so that Beethoven — unwilling to make his horn-players change their crooks for only a few measures — found himself forced to transfer the passage to the bassoons. The result is rather unfortunate, for the bassoons sound somewhat veiled and timid, in comparison with the boldly assertive horns in the first part. But composers of Beethoven's day were not infrequently forced to make concessions of this sort. The movement ends with a long and exceedingly brilliant coda.

The second movement, *Andante con moto* in A-flat major (3-8 time), is in the form of the rondo with variations. It opens with the announcement of its first theme, a stately and expressive melody, sung in unison by the violas and 'celli over a simple *pizzicato* bass in the double-basses, the closing phrase being considerably developed in full harmony by the wood-wind, then by the wood-wind and strings together.* This is immediately followed by the second theme, an heroic, quasi-martial phrase in A-flat major, given out in harmony by the clarinets, bassoons, and violins, over a triplet arpeggio accompaniment in the violas, and a *pizzicato* bass. This theme

* The gradual growth of this theme in Beethoven's mind is to be followed very fully in his sketch-books; it is a fine and characteristic example of his laborious and carefully self-criticising method of composition. The first form in which this noble theme appears in the sketch-books is as trivial and commonplace as possible, every subsequent change it goes through is an improvement, until we at last find it in the form in which it appears in the symphony.

closes with a bold modulation to C major, and is forthwith repeated *fortissimo* in this key by the oboes, horns, trumpets, and kettle-drums, while all the violins and violas unite upon the accompanying triplet figure. A short conclusion-phrase in mysterious *pianissimo* chromatic harmony, in the strings (without double-basses) and bassoons, closes the period with a half-cadence to the dominant of A-flat major.

The second period corresponds exactly to the first, it being the first variation thereof. The first theme appears in a figural variation in the violas and 'celli (even sixteenth-notes) against a *pizzicato* accompaniment in the other strings and a sustained counter-phrase in the clarinet.* The variation of the second theme consists simply of substituting arpeggj in thirty-second-notes for the triplet arpeggj in sixteenth-notes.

In the third variation, which follows, we have the theme figurally varied in running thirty-second-notes in the violas and 'celli, the counter-phrase now coming in the flute, oboe, and bassoon in double octaves, the varied theme soon passing into the first violins, then into the basses, against full harmony in repeated sixteenth-notes in the rest of the orchestra; this extends the first theme to three times its original length. Next follows a little interlude of passage-work on the initial figure of the theme in the wood-wind. Then the full orchestra precipitates itself *fortissimo* upon the second theme (in C major) in grand plain harmony. Then follows a brief episode in the shape of a *staccato* melodic variation, based on the initial figure of the first theme, in the flute, clarinet, and bassoon, over plain *pizzicato* chords in the second violins, violas, and basses, and waving arpeggj in the first violins.† Some *crescendo* scale-passages lead to a *fortissimo* reap-

* One of the progressions in this clarinet obligato gave rise, according to Berlioz, to one of Fétis's attempted "corrections" in the French edition of the score, which he was editing. The clarinet part begins with a long-sustained E-flat, which, in the fourth measure, forms a suspended 4th over the B-flat in the bass, and a major 9th over the D-flat in the melody. According to the accepted rules of harmony, these dissonances ought to be resolved by the E-flat in the clarinet falling to D-flat (3rd of the bass and octave of the melody) on the third beat of the measure. But Beethoven has held this E-flat throughout the measure, and made it progress upward to E-natural in the fifth measure, forming the 3rd of the chord of the dominant 7th of F major. This upward progression of a suspended dissonant note seemed at first an unpardonable crime to Fétis; but he afterwards thought the passage over and found it to be an exemplification of an as yet unformulated law of harmony. This law he then proceeded to formulate as follows in his *Traité de Harmonie*: "A dissonant note, instead of falling one degree to a consonant interval, may progress upward by a semi-tones whenever, by so doing, it produces a passing modulation to another key." This is just what Beethoven's ascending E-flat does: the E-natural it moves to produces a passing modulation from A-flat major to F major.

† Lovers of musical coincidences may be interested to know that both the waving arpeggj and the harmony of this passage (which contains some very characteristic and beautiful modulations) are to be found in precisely the same rhythm, in the Trio of a Minuet in one of Boccherini's quintets; only the *staccato* melody is wanting.

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pearance of the first theme in the tonic in the full orchestra, the theme now appearing in close imitation (not quite strict canon) between the violins and the wood-wind. A long coda brings the movement to a close.

The third movement, *Allegro* in C minor (3-4 time), is a scherzo with trio, although not so named in the score. It has all the characteristics of the Beethoven scherzo: the rapid tempo, the tricky effects of modulation and instrumentation, the brilliant humor. It is perhaps the most diabolic of Beethoven's scherzi; Berlioz has likened it to a scene from the witches' Sabbath on the Brocken.* The first theme is eighteen measures long, the two measures over and above the regulation sixteen-measure cut being added to the third phrase. The thesis is given out *pianissimo* by the basses in octaves, the strings, wood-wind, and horns answering with the antithesis in full harmony. This first theme is immediately followed by the second, a bolder phrase, given out *fortissimo* by the two horns in unison over a *staccato* accompaniment in the strings, beginning in C minor, but soon modulating to E-flat minor, and carried by the full orchestra through G-flat major back to E-flat minor again, each phrase ending on the dominant by half-cadence. These two themes are worked up, together and in alternation, with some elaborateness in the way of running counterpoint, to the end of the Scherzo, in C minor.

The Trio (same time and tempo) in C major is a well worked-out fugato on an energetic subject of humorous, almost comic character, the fugued writing being, however, strictly adapted to the regular scherzo form of two repeated sections. Then comes the repetition of the Scherzo. The treatment is somewhat different from that in the first working-out, the instrumentation being totally different, now running to *pizzicati* in the strings and *staccato* phrases in the wood-wind, the whole being kept steadily in *pianissimo*. Some little clucking notes in the upper register of the bassoons have a peculiarly weird, diabolico-comic effect. The elaborate working-out of the second theme at last merges into a long dominant organ-point in the basses, while the kettle-drums as persistently keep hammering away at the tonic, over which the first violins keep reiterating a figure taken from the first theme in even, dead *pianissimo*; then come eight measures of *crescendo*, leading over to the finale, with which the Scherzo is connected, without any intermediate wait.

The fourth movement, *Allegro* in C major (4-4 time), opens with a grand triumphant march-like theme, given out *fortissimo* by the full orchestra. This heroic theme is developed at a considerable length, always *fortissimo* and by the full force of the orchestra, until it is followed by an equally heroic, and somewhat more distinguished second theme, also in C major. This theme is more briefly developed, still in *fortissimo*, until it leads to the entrance of a more vivacious, if not more brilliant, third theme in the dominant, G major. In this third theme, in which phrases in *piano* keep alternating with others in *forte*, the rhythm changes to what is essentially 12-8 time; its development ends with a climax of the full orchestra in the original 4-4 rhythm of the movement, leading to a fourth, or conclusion-theme, also in G major, first announced by the middle strings, clarinets, and bassoons, with brisk little squib-like counter-figures in the first violins, and then

*Here is another curious coincidence. The first nine notes (filling four measures) of the principal theme of this scherzo are identical (barring the difference of key) with the first nine notes of the theme of the Finale in Mozart's G minor symphony. But the rhythm is so utterly different that the ear perceives no similarity whatever between the two themes.

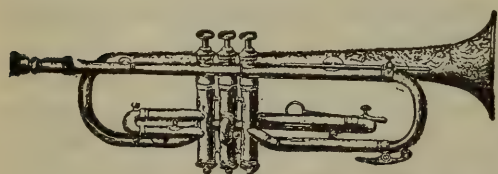
briefly developed in *fortissimo* by the full orchestra, ending the first part of the movement in the tonic, C major. This first part is repeated.

Then follows a free fantasia, in which the third theme, in the triplet rhythm, is most elaborately worked out, the development leading at last to a tremendous climax which closes the free fantasia in the dominant key of G major. Now comes a curious and wholly original episode; the theme of the Scherzo returns, and is worked up briefly in a new way, with new orchestration, ending with a passage of long-sustained *pianissimo* and then *crescendo*, very similar to the one which led over from the Scherzo itself to the Finale. Indeed, this passage here leads to the triumphant return of the first theme at the beginning of the third part of the movement.

This third part is an almost exact repetition of the first, save that the third and conclusion themes now come in the tonic. The concise development of the conclusion-theme leads immediately to the Coda, which begins with some brisk passage-work on the third theme, worked up to a climax which leads to a strong, and strongly insisted-on, half-cadence in the tonic key. This is followed by a *fortissimo* announcement of a figure from the second theme by the bassoons, answered "*piano dolce*" by the horns. This figure, which is taken from the antithesis of the second theme (as it appeared in the first and third parts of the movement), now appears as the thesis of what might almost be called a new theme, and is worked up in two successive climaxes, the second of which, going *crescendo poco a poco e sempre più allegro*, leads to the final "apotheosis" of the symphony, *Presto* in C major (2-2 time), in which the conclusion-theme is worked up with the utmost energy, in true Beethoven fashion,—much after the manner of the peroration to the *Egmont* and third *Leonore* overtures; only that here—as later in the finale to the eighth symphony, in F major—Beethoven seems absolutely unable to make up his mind to stop, and keeps hammering away at full chords of the tonic and dominant for forty measures, in sheer mad jubilation.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; to which are added, in the last movement, 1 piccolo-flute, 1 double-bassoon, and 3 trombones. The score bears no dedication.

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Karl Goldmark - - - - Overture, "In the Spring," Op. 36

Xaver Scharwenka. Concerto for Pianoforte, No. 1, in B-flat minor, Op. 32

Allegro patetico; Adagio; Allegro animato.

Scherzo (Allegro assai).

Allegro non tanto, quasi Adagio; Allegro molto e passionato.

Bedřich Smetana - Symphonic Poem, "Vyšehrad" (No. 1 of the
Cyclus, "My Country")

Peter Ilyitch Tchaikovsky Symphony No. 6, in B minor, "Pathétique,"
Op. 74

I. Adagio (B minor)	-	-	-	-	-	-	4-4
Allegro non troppo (B minor)	-	-	-	-	-	-	4-4
II. Allegro con grazia (D major)	-	-	-	-	-	-	5-4
III. Allegro molto vivace (G major)	-	-	-	-	-	4-4 (12-8)	
IV. Finale: Adagio lamentoso (B minor)	-	-	-	-	-	-	3-4

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CONCERT OVERTURE, "IN THE SPRING," OPUS 36 . KARL GOLDMARK.

(Born at Keszthély, Hungary, May 18, 1830; still living in Vienna.)

The first performance in Boston of this overture was under Mr. Arthur Nikisch, at the symphony concert on January 21, 1893.

The composition begins rather like Mendelssohn's "Italian" symphony. The rhythm (9-8 time) is different, but the key (A major) is the same; and we hear a similar quivering accompaniment in triplets for two measures, against which the theme starts in on the violins in a very similar way. But here the resemblance stops. Goldmark's theme is buoyant and brilliant, but not wholly free from those syncopations in which the modern composer delights. After this theme has been played through in A major, it proceeds to make, as it were, four "false starts" in the following keys: in E major, A-flat major, D-flat major, and C major. In this last key it exhausts itself after four measures, and some soft harmonies in the horns, bassoons, and lower strings lead forthwith to the second theme in E major (dominant of the principal key). This gracefully swaying theme begins on the strings, the softer wind instruments chiming in toward the end of the first phrase. Soon the conclusion-theme comes in, also in E major,—a flowing *cantabile* melody on the first and second violins in octaves, (strengthened farther on by the oboes), against rising and falling *arpeggi* in the clarinets and violas, and sustained harmonies in the wind instruments and basses. With this conclusion-theme the first part of the overture ends.

The working-out begins on a figure taken from the first theme, taken up in alternate measures by the string and the flute (or oboe), against which other wind instruments assert a new rhythm. This working-out is carried on with considerable elaborateness, if not at great length, the composer having other things *in petto* than a long free fantasia. The first theme soon returns to usher in the third part in A major, this time *fortissimo* on the full orchestra. This third part bears quite the regular relation to the first, the most noteworthy modern innovations being certain striking changes in the instrumentation and in the register in which the several themes are introduced, and having nothing to do with the musical form. It leads to a long and brilliant *coda*, in which the working-out is pursued (as was often the case with Beethoven) on a wholly new plan. This *coda* soon changes the rhythm and *tempo* (*allegro*, 3-4, really 9-8, time) to *vivace non troppo*, 6-8 time. After a short slow interruption this *tempo* is accelerated to *allegro assai*, then to a *più mosso*, with which the work closes. So, unlike most of Beethoven's symphonic first movements, in which the free fantasia is dramatic and the *coda* idyllic, the *coda* in this overture is the most dramatic part of the work, and the most full of climax.

This overture is scored for 3 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

XAVER SCHARWENKA.

Anticipating his artistic tour of the United States, Mr. Scharwenka was asked by one of the music papers of New York to prepare a bit of personal biography. We append the result in the translation of A. S. :

"I feel somewhat embarrassed as I sit here writing a biographical sketch of myself, for I am certain nothing has ever occurred to me that can possibly interest your readers. I have never been an alderman, nor held a position under the government, never aspired to the office of general superintendent of any public art institution; nor have I ever desired to become superintendent of the police force. I have always paid my taxes promptly (when I could), have been vaccinated according to regulations, have served in the army from 1873 to 1874, in obedience to the law, and have been honored with some municipal positions of trust from time to time. I married in 1877; and here I beg of you not to consider the two sevens a mysterious omen, as my wife and *mother-in-law* are two excellent women. From this alliance evolved four Scharwenkas,—three daughters and one son. That I was born appears a matter of course, which fate also befell my three years younger brother Philip, in 1847. So, if you now calculate by logarithm, you may be able to discover my age. After some investigation, it has become an established fact that I first saw the light in the little city of Samter, where I grew up to be the joy of my parents and the terror of the neighborhood. The old residents of the town still recall with horror the days when I covered the handsome pink and blue houses with black chalk drawings of locomotives, on which I figured as engineer playing the fiddle. In that way I displayed an early inclination for music.

"I pass over the days of my childhood in silence, as I think it unwise to record anything which may become a bad example, only admitting that

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I was a terrible scapegrace, with a few moments of angelic quietude. At the age of four, I was already able to pick out simple tunes on the piano ; and, as my playing was only monodigital (I used but the right hand second finger), I can assure you that *I never was guilty of a wrong fingering*, which must be a proof of my pedagogical talent. In the year 1854, we removed to Posen, where I entered the gymnasium (Latin College). Here it was that a great enthusiasm for music entered my soul. Here I had the constant society of the leader of a military band. Some little piano tuition received from the Cantor enabled me to play trios, etc., when, as a great Friday night treat, the band met at our residence. The musicians brought their instruments,—fagottos, oboes, clarinets, etc. ; and I was very happy to play and handle them. At this time, I composed very diligently, having written clearly a sonata, which ended with some sort of a polka for a *finale*, and the introduction to which was represented by a moral. In 1865, my parents moved to Berlin ; and here it was that my eyes were fully opened to the light by Kullak. Under his excellent supervision I studied piano and composition. In 1869, I gave my first piano concert in the Academy which at that time brought forward but few novelties. During this year, various public performances followed. Since 1869 I have appeared in Berlin no less than one hundred and eighty-seven times. My concert tours have taken me all over Germany and through Russia, Austria, Hungary, Belgium, Sweden, Norway, and England.”

In the year 1881, Mr. Scharwenka, who holds the appointment of court pianist to the Emperor of Austria, founded a conservatory in Berlin, which has prospered and become one of the leading institutions of musical learning in Europe. Scharwenka's published compositions number three score or more : they include much piano music, songs, chamber music, a symphony, and the concerto played to-day, first produced in 1877. A second piano concerto and portions of an opera, “*Mataswintha*,” are to be numbered among his more ambitious works. Scenes from Mr. Scharwenka's opera were given a concert performance in New York a short time since, on the occasion of their composer's first public appearance in the United States. Though an unfamiliar name on Boston Symphony programmes, both Scharwenka's symphony and the B-flat piano concerto have been heard in New York.

The B-flat minor concerto is a virile and brilliant work. The composer has not held to a strict classic model as regards form, preferring the liberty of free expression and treatment of his ideas adopted by many another modern composer ; yet the general outlines of the concerto form are preserved. The piano and orchestra are equal agents in presenting the themes of the work, and in treating them. This concerto was played by Madame Madeline Schiller in a concert by the Thomas orchestra in Cambridge, Mass., February 12, 1878, and later by the composer himself in a Boston concert by the Boston Symphony orchestra February 7, 1891.

ENTR'ACTE.

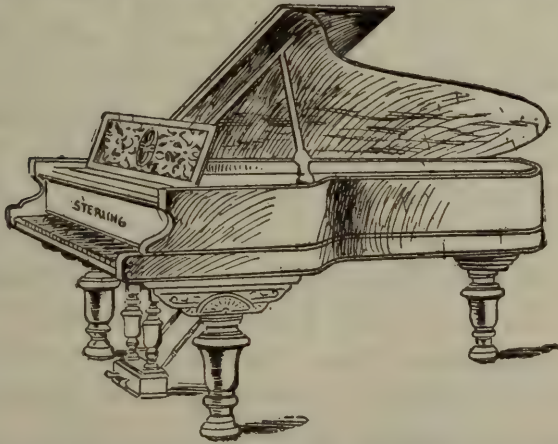
SCORE-READING.

No one can form an adequate idea of what modern music is, unless to the power of hearing he can also add the power of reading music.—CAMILLE SAINT-SAËNS, *Address read before the Institut de France.*

This dictum of Saint-Saëns's may seem hyperbolic; yet it is true with so very slight a reservation that it may be called practically true throughout. The power of reading music, which he deems so indispensable to a due understanding of the art, means a good deal more than some people seem to suppose, when they use the term with every-day looseness. What is commonly understood by "knowing one's notes" indicates no more advanced stage in the art of music-reading than "knowing one's letters" does in that of reading ordinary print. To know the various notes and rests in staff notation by name and value, and to be able to point to certain bits of white and black ivory on the pianoforte keyboard, corresponding to the former, is one thing; to be able to *read music*, quite another. Even being able to play a composition correctly at sight on the pianoforte or organ does not necessarily imply the power to read music—in the strict sense of the term, in which Saint-Saëns evidently uses it in the above citation. To read music, one must be able to hear distinctly and quasi-automatically, in the mind's ear, what his eye sees written, or printed, on

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the staff; reading must be an adequate substitute for, and complement to, hearing; if less than this, it is of little avail.

It is generally accepted that, of all kinds of music-reading, reading a complex orchestral score is the most difficult. The truth of this need not be disputed; although the comparatively greater difficulty of score-reading is not without its accompanying mitigations. To read a score, written on sixteen or twenty-four staves, certainly requires a wider and quicker sweep of the eye than to read ordinary pianoforte-music, written on two. Still, as, in an orchestral score, there are seldom more than two parts on any one staff, the perception of the structure of the music is, in one way, more immediately easy than when all the parts are crowded together upon two staves, as in pianoforte-writing. Pianoforte-music is easier to read "vertically" — if the phrase is understood — a full score, easier to read "horizontally." Moreover, there are comparatively few passages in orchestral scores, especially of the more modern sort, in which the parts on many of the staves are not mere duplicates and repetitions of each other — a fact which the eye very soon forms the habit of detecting without conscious effort. Unquestionably, however, these are but mitigations of a general difficulty, which is too real to be ignored. Moreover, these mitigations are often more than counterbalanced by what might well be called aggravations. And it should not be forgotten that, serious as the difficulty of reading a score of, say, twenty-nine orchestral parts, written on eighteen staves,* seems to be, at first sight, there are some conventions in orchestral notation which almost double it. Let us consider a few of these "aggravations" here.

The one which will probably be the first to bother the tyro is the use of a multiplicity of clefs. It so happens in our day that the large majority of people who really can read music are familiar with only two clefs: the treble (G-clef on the second line) and the bass (F-clef on the fourth). But, in orchestral writing, two other clefs are in nearly constant use: the alto clef (C-clef on the third line) and the tenor (C-clef on the fourth). The alto clef is regularly used for the viola part, the tenor, often for the first and second trombone, bassoon, and 'cello parts. Without a perfectly easy handling of these two clefs, score-reading is all but impossible.

An aggravation of a very similar sort is the customary manner of writing for transposing instruments. Most clarinet, horn, and trumpet parts, all English-horn parts, are written in a way that is of manifest convenience to the players on these instruments, but is by no means so convenient for the score-reader. Such parts are written transposed, that is, in a different key from that of the composition; so that the written note does not immediately indicate to the eye the sound to be heard by the ear. In reading such parts, one has mentally to transpose them at sight before he can bring them into musical relation with the other parts in the composition. This is probably the part of score-reading which requires the most practice to master fully. Yet, with practice, its difficulty vanishes; this sort of

* Some modern scores go decidedly beyond this; but this is a fair estimate of the average modern score for full grand orchestra.

mental transposition becomes a habit—even a habit not always easy for the expert to get over.* I doubt whether many conductors would not find it harder to read scores in which all the horn parts were written for C-horns, no matter what the key of the composition.

It may be asked: What is the real need, after all, of the multiplicity of clefs and the transposed writing for transposing instruments now habitual in orchestral scores? Would it not be simpler to use only the two "ordinary" clefs, with which every one is familiar, and to have the parts for transposing instruments all written in "real notes," that is, untransposed, in the score, no matter how they may be written in the separate, copied-out parts for the players? Indeed, this has often been advocated, especially of late years. As for the multiplicity of clefs, although of considerable inconvenience to the beginner, it is really a convenience to the expert. It allows of certain parts being written mostly "on the staff," without an excessive use of leger-lines; if, for instance, a viola part were written in the G-clef, it would be way down below the staff a good half of the time, running down to below the fourth leger-line; a part so written would be hard to read. Again, as for the transposing instruments, think of the inconvenience at rehearsals of having one thing for the conductor to read and another for the player.† What would stand before the conductor's eye as C might be D for the clarinetist; and the conductor would have constantly to bear this in mind, without any help or reminder to his eye. The old plan is easiest and simplest in the end, many and serious though be the difficulties it offers to the beginner; and I may say here that most of the expostulations with it that I ever heard of have come from persons who had the tyro's interests particularly at heart. To make respectable progress in the art of score-reading, as it now exists, takes some work, unquestionably; really to master it is not given to everyone. But, with all its intricacies, its most serious difficulty is that of reading music at all; it is far harder to start with a *tabula rasa* and learn to read a single chorus part, on one staff, accurately and fluently than to start with this power, and then learn to read the most complicated score ever written. Learning to read music at all is far more than half the game.

* A curious instance of this is to be found in the scores of Wagner's *Nibelungen*. Wagner uses a quartet of tenor and bass-tubas; i.e., two tenors in B-flat, and two basses in E-flat. In the score of *Das Rheingold* he treats these instruments accordingly, as transposing instruments in B-flat and E-flat respectively. This mode of writing would have presented no difficulty to an average band-master; for, in military bands, most tenor brass instruments are in B-flat, and most basses in E-flat. But the four tubas Wagner employs in the *Nibelungen* are really nothing more nor less than large horns; they have the horn build, the horn mouthpiece, and were actually intended to be played by the second quartet of horn-players in the orchestra. Moreover, Wagner treats them just like horns; they stood in his mind as horns, not as the ordinary band-instruments commonly known as tubas. He himself says, in a note to the scores of *Die Walküre*, *Siegfried*, and *Götterdämmerung*, that, in his mind, the tenor-tubas correspond to ordinary F-horns, and the bass-tubas to horns in low B-flat; so, "for greater ease in reading," he has treated them accordingly in these scores, but has had the respective parts copied out in the right keys in the orchestral parts. That is, say, the first tenor-tuba part stands in the full score as "for tuba in F," but as "for tuba in B-flat" in the copied-out part given to the player. This idea of Wagner's may seem at first sight purely fanciful; why should horn (or tuba) parts in F and B-flat be easier to read than parts in B-flat and E-flat? The only answer is that they are; what would strike the band-master as quite natural bothers the orchestral score-reader not a little. I venture to guess that many a conductor will own that the tuba parts in *Das Rheingold* give him more trouble in reading than the corresponding parts in the three other *Nibelungen* scores. After having formed a certain transposing habit, it is not so easy to change it all of a sudden.

† And here is just where Wagner's plan with his tubas seems a little shaky.

(Born at Leitomischl, Bohemia, March 2, 1824; died in Prag, May 12, 1884.)

Má Vlast ("My Country") is one of Smetana's most important orchestral works; it is a cyclus of six symphonic poems, the several titles of which are as follows:—

- I. VYŠEHRAD (a fortress in Bohemia).
- II. VLTAVA (the river Moldau).
- III. ŠÁRKA (the noblest of the mythical Bohemian Amazons).
- IV. Z ČESKÝCH LUHŮV A HÁJŮV (From Bohemia's Groves and Meadows).
- V. TÁBOR (the fortress of the Hussite warriors).
- VI. BLANÍK (the mountain on which the Hussite heroes sleep, awaiting their resurrection and renewed fight for the Faith).

The following is the composer's preface to the full score of *Vyšehrad*:—

At sight of the famed fortress Vyšehrad, the poet recalls the sounds of Lumír's *varyto* in the past. Vyšehrad rises up before his eyes in its former glory, crowned with gold-decked shrines and the edifices of the Přemslide princes and kings, rich in warlike renown.

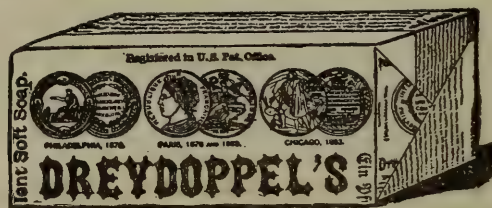
The brave knights assemble in the castle courts, to the sound of cymbals and trumpets, for the festal tourney; here are drawn up beneath the reflected rays of the sun rows of warriors in rich, glittering armour, ready for victorious contests; Vyšehrad trembles with splendid hymns of praise and the jubilations of the knights, glad in their victory.

Whilst contemplating the past glory of the sublime dwelling of princes, the poet sees also its downfall. Unchained passion overthrows the mighty towers in bitter strife, lays waste the glorious sanctuaries and proud princely halls. Instead of inspiring songs and jubilant hymns, Vysehrad now trembles with wild scenes of carnage. The fearful tempests have ragged themselves out, Vysehrad is become dumb, a deserted monument of past glory; from its ruins resounds the echo of the long-silent song of the singer-prince Lumí through the mournful stillness!

The composition is wholly free in form. It is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 2 harps, 1 pair of kettle-drums, triangle, cymbals, and the usual strings. The score bears no dedication.

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PETER ILVITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Russia, Dec. 25, 1840;
died in St. Petersburg, Nov. 6, 1895.)

This symphony was published and performed very shortly before the composer's death. It is supposed that he meant the last movement, *Adagio lamentoso*, to be his own Requiem.

The first movement opens with a brief introduction, *Adagio* in B minor (4-4 time), based upon a slow version of a figure taken from the first theme of the ensuing *Allegro*. This is given out in the lower register of the bassoon, against dark, sombre harmonies in the violas, 'celli, and double-basses.

The main body of the movement, *Allegro non troppo* in B minor (4-4 time), opens with the exposition of the strenuous, sighing first theme in four-part harmony, at first in the divided violas and 'celli, then in the flutes and clarinets. This theme is then concisely developed by the strings, and followed by a first subsidiary, first given out *pianissimo* by the strings, and then developed in double counterpoint by them and the wood-wind. Here we have a good example of Tchaikovsky's love for sharp contrasts: at first the contrast is one of color, between the warm brown, so to speak, of the violas and 'celli, and the brighter tints of the flutes and clarinets, in the exposition of the first theme; then comes the contrast in rhythmic and melodic character, between the lightly skipping upper and middle voices, and the smoothly flowing bass of the subsidiary — a contrast which well fits this latter for being developed in double counterpoint. The contrapuntal development of the subsidiary is followed by a long *crescendo* climax of passage-work for fuller and fuller orchestra on figures from the first theme, during which a new phrase of the horns assumes greater and greater prominence. When this long climax, which has almost the character of actual working-out, has reached its apex, a *decrescendo* sets in, with

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solemn harmonies in the trombones and tuba, over a restless, nervous bass in the 'celli; a *cantabile* phrase in the latter now leads over to the second theme almost exactly in the way we find in some of Weber's overtures. The tempo now changes to *Andante*; the key is D major (relative major of the tonic). The muted first violins and 'celli sing the *cantilena* of the second theme "*teneramente, molto cantabile, con espansione*" in octaves, against gently swelled and diminished harmonies in the lower wood-wind and horns. The second subsidiary, *Moderato mosso* in D major, follows hard upon it, a gracefully rising and falling phrase given out alternately by the flute and the bassoon, over a string accompaniment in a strongly marked rhythm. The development of this second subsidiary is very extended, and leads at last to a strong return of the second theme, sung in double octaves by the violins and violas, now unmuted, against a homophonic accompaniment in repeated triplets (so-called "Gounod triplets") in the other strings, wood-wind, and horns. This melody is now further developed than at first, an augmentation of one of the figures from the first theme assuming more and more importance as a counter-theme, and at last almost the character of a conclusion-theme. Recitative-like repetitions of parts of the second theme by the clarinet, over soft chords in the strings and a subdued roll in the kettle-drums, bring the first part of the movement to a close.

So far, the general principles of the sonata-form have been well adhered to, although the development has been somewhat excessive and over-elaborate for the first part of a symphonic movement. But, from this point on, nearly all traces of sonata-form are lost, and the rest of the movement might be called a long free fantasia; in this respect the movement resembles the first in Schumann's D minor symphony, which also is wanting in a third part. To be sure, this movement of Tchaikovsky's is not wholly wanting in, at least rudimentary, indications of a third part: after the long and elaborate free fantasia proper, in which nearly all the thematic material of the movement is thoroughly worked out, the first theme does at last re-

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turn ; but by no means in its original shape, and not in the tonic. It comes back in B-flat minor in the violins, against syncopated triplets in the horns. The second theme, too, returns later in the tonic B major, in the violins and wood-wind, against running counterpoint in the middle parts. But the further development of both of these themes differs utterly from that in the first part of the movement, and their return is far more like what might be expected in the midst of a free fantasia than the regular return of first and second theme in a third part. The movement closes with a long diminishing coda. Upon the whole, this movement may be said to begin symphonically, and then to abandon the cyclical principle for that of continuous dramatic development.

The second movement, *Allegro con grazia* in D major (5-4 time), though not entirely of the scherzo character, is very nearly in the form of a scherzo with trio. Its vivacious tempo forbids its being called a romanza, although its flowing melodious thematic material might give this appellation some color of propriety. The principal theme is first given out by the 'celli, against a *pizzicato* accompaniment in the other strings and alternate chords in the wood-wind and the horns. It is developed at considerable length, with quaint accompanying figures and in very varied orchestration. A rather mournful second theme (in the same key and time) comes in as trio, and is developed in its turn. Then a return of the first theme brings the movement to a close. Tchaikovsky has here treated the unusual 5-4 rhythm with great naturalness and grace ; yet he has not in the least obscured its peculiar character — as Chopin has in the slow movement of one of his pianoforte sonatas, and Wagner, in the last act of *Tristan* — and the redundant beat makes itself very plainly felt throughout.

The third movement, *Allegro molto vivace* in G major (4-4 and 12-8 time), has more of the scherzo character, if nothing of the traditional scherzo form. It is based entirely upon the alternate and simultaneous development of two contrasted themes : the one in lively *staccato* triplets (12-8 time) and

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the other in a march-like 4-4 time. This second theme is built up of figures which first appear as contrapuntal counter-figures to the first. The two themes are elaborately developed and worked out, first one and then the other gaining the upper hand, until the march-theme at last carries the day, and is worked up to a resounding coda.

The fourth movement, *Adagio lamentoso* in B minor (3-4 time), is the real slow movement of the symphony, and imparts something of a funereal character to the whole work by coming last. It is a long drawn, wailing threnody, now solemn and majestic, now impassioned in its expression, in which two contrasted themes are worked up with great dramatic power in perfectly free form. After rising at times to the most sonorous *fortissimo* of the full orchestra, the movement closes in hushed *pianissimo*.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings, a tam-tam being added *ad libitum* in the last movement. The score is dedicated to W. Davidow.

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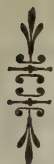
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SECOND CONCERT, WEDNESDAY EVENING, NOVEMBER 30, AT 8 SHARP.

PROGRAMME.

Karl Goldmark - - - - Overture, "In the Spring," Op. 36

Camille Saint-Saëns - - Concerto for Violoncello, in A minor, Op. 33

Allegro non troppo (A minor) - - - - 2-2

Allegretto con moto (B-flat major) - - - - 3-4

Come prima, un peu moins vite (A minor) - - 2-2

Johann Sebastian Bach - - Prelude, Adagio, and Gavotte en Rondeau

(Arranged for STRING ORCHESTRA by SIGISMUND BACHRICH.)

I. Preludio: Allegro (E major) - - - - 3-4

II. Adagio (C major) - - - - 3-4

III. Gavotte en Rondeau: Moderato (E major). - 2-2

Robert Schumann - - - - Symphony No. 2, in C major, Op. 61

I. Sostenuto assai (C major) - - - - 6-4

Allegro ma non troppo (C major) - - - - 3-4

II. Scherzo: Allegro vivace (C major) - - - - 2-4

Trio I. (G major) - - - - 6-8

Trio II. (C major) - - - - 2-4

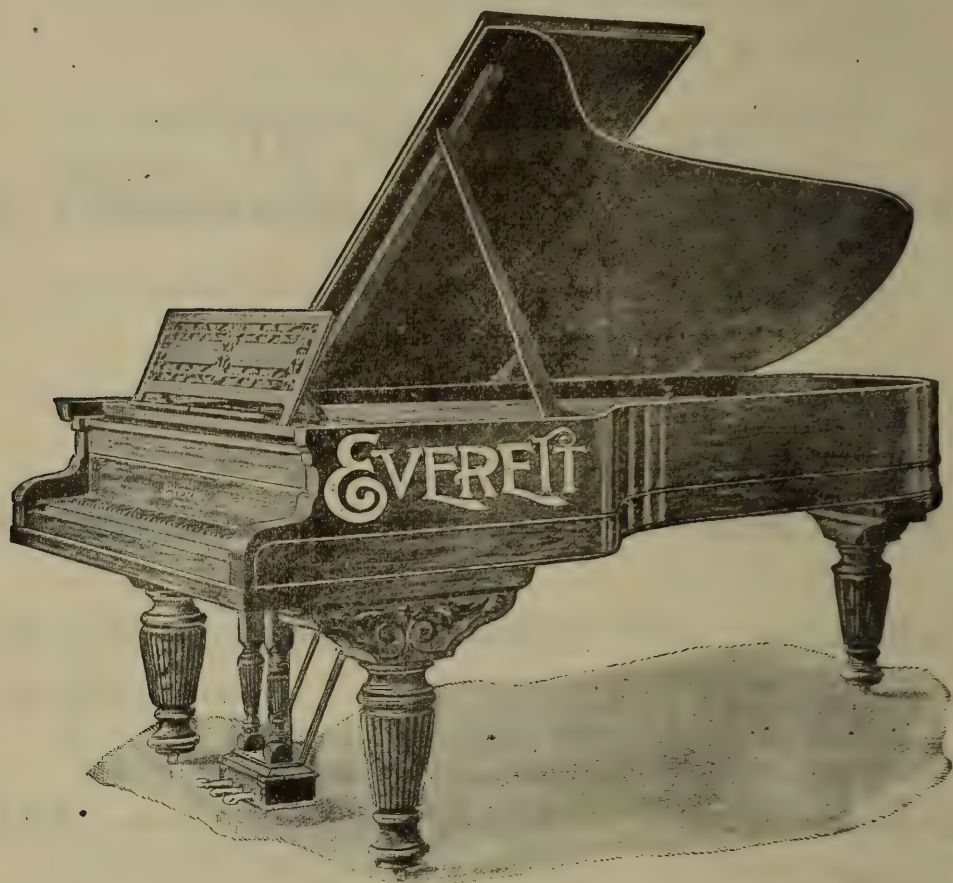
III. Adagio espressivo (C minor) - - - - 2-4

IV. Allegro molto vivace (C major) - - - - 2-2

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CONCERT OVERTURE, "IN THE SPRING," OPUS 36 . KARL GOLDMARK.

(Born at Keszthély, Hungary, May 18, 1830; still living in Vienna.)

The first performance in Boston of this overture was under Mr. Arthur Nikisch, at the symphony concert on January 21, 1893.

The composition begins rather like Mendelssohn's "Italian" symphony. The rhythm (9-8 time) is different, but the key (A major) is the same; and we hear a similar quivering accompaniment in triplets for two measures, against which the theme starts in on the violins in a very similar way. But here the resemblance stops. Goldmark's theme is buoyant and brilliant, but not wholly free from those syncopations in which the modern composer delights. After this theme has been played through in A major, it proceeds to make, as it were, four "false starts" in the following keys: in E major, A-flat major, D-flat major, and C major. In this last key it exhausts itself after four measures, and some soft harmonies in the horns, bassoons, and lower strings lead forthwith to the second theme in E major (dominant of the principal key). This gracefully swaying theme begins on the strings, the softer wind instruments chiming in toward the end of the first phrase. Soon the conclusion-theme comes in, also in E major,—a flowing *cantabile* melody on the first and second violins in octaves, (strengthened farther on by the oboes), against rising and falling *arpeggi* in the clarinets and violas, and sustained harmonies in the wind instruments and basses. With this conclusion-theme the first part of the overture ends.

The working-out begins on a figure taken from the first theme, taken up in alternate measures by the string and the flute (or oboe), against which other wind instruments assert a new rhythm. This working-out is carried

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on with considerable elaborateness, if not at great length, the composer having other things *in petto* than a long free fantasia. The first theme soon returns to usher in the third part in A major, this time *fortissimo* on the full orchestra. This third part bears quite the regular relation to the first, the most noteworthy modern innovations being certain striking changes in the instrumentation and in the register in which the several themes are introduced, and having nothing to do with the musical form. It leads to a long and brilliant *coda*, in which the working-out is pursued (as was often the case with Beethoven) on a wholly new plan. This *coda* soon changes the rhythm and *tempo* (*allegro*, 3-4, really 9-8, time) to *vivace non troppo*, 6-8 time. After a short slow interruption this *tempo* is accelerated to *allegro assai*, then to a *più mosso*, with which the work closes. So, unlike most of Beethoven's symphonic first movements, in which the free fantasia is dramatic and the *coda* idyllic, the *coda* in this overture is the most dramatic part of the work, and the most full of climax.

This overture is scored for 3 flutes (one of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

CONCERTO FOR VIOLONCELLO, IN A MINOR, OPUS 33.

CAMILLE SAINT-SAËNS.

(Born in Paris on Oct. 9, 1835; still living.)

The first performance of this concerto in Boston was by Mr. Wulf Fries, at a symphony concert of the Harvard Musical Association on Feb. 17, 1876.

The composition is free in form. It opens, *Allegro non troppo* in A minor

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(2-2 time), with the announcement and brief development of a flowing theme by the solo instrument over a tremulous accompaniment in the orchestra. The development of this theme then passes over to the orchestra, against a broader counter-motive in the 'cello, then back to the 'cello again, leading to a more *cantabile* second theme in F major, concisely developed by the solo instrument. But the further working-out of the first theme soon comes, first in the 'cello, then in the orchestra against a climax of brilliant passage-work in the 'cello, leading to a *tutti, Allegro molto* in F major, on a new, subsidiary theme. This episode is, however, short; the development and working-out of the first theme soon return in the original tempo, followed at length by a return of the second theme, still in F major; some transitional passage-work leads to a new movement, *Allegretto con moto* in B-flat major (3-4 time), a dainty minuet movement, in which a minuet theme is announced by the muted strings, the solo 'cello soon entering with another theme of more waltz-like character; these two themes are worked out together, the minuet always in the orchestra, the slow waltz always in the solo 'cello. The original *allabreve* time and tempo returns, and, with it, the first theme. At a sudden slackening of the tempo, one of its figures is made the basis of a new theme, which is briefly developed by the 'cello and orchestra, leading to a brilliant finale on the same theme, and a new second theme. At last the first theme returns once more, as well as the episodic *tutti*, the whole ending brilliantly in A major.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Auguste Tolbecque.

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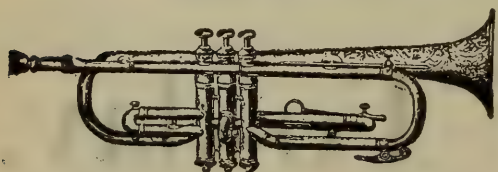
THE TRAIL OF THE SERPENT.

A (perhaps too tropically inclined) musical historian once said that, when Claudio Monteverdi discovered the free discord of the dominant 7th, the Art of Music had its Fall — in the Adam and Eve sense. The immediate, also the logical, result of this discovery was the establishment of the Modern Tonal System, which gave to Music that power of individual emotional expression which, under the older Modal System, it had almost completely lacked. The purely plastic, mystical, ecstatic, but also impersonal and merely typical modal music of the fifteenth and sixteenth centuries made way for the more individual and emotional music of modern times; the spirits of all Collins's passions entered into the art; it lost its whilom paradisiacal innocence, and became human. It had verily what theologians might have called its Fall.

Curiously enough, Monteverdi's fell discovery came at a time when the Opera, or Musical Drama, was undergoing its first developments; the establishment of our Tonal System went hand in hand with the development of the Opera — probably the most congenial of all musical fields for the cultivation of emotional, passionate expression. Moreover, the Opera which had begun its career in Florence in the last decade of the sixteenth century with a very Wagnerian profession of artistic faith, renouncing all independent musical form and making pure emotional expression the corner-stone of its creed,* soon began to absorb into itself all known principles of musical plastics, nearly all known forms of composition, and to develop new ones from them. At last the Opera even began to react upon other musical domains, so that it was not long before nearly every style of composition showed the effects of its influence. As the Opera went on

* It is to be noted that the first actual *creations* in Opera were not so purely Wagnerian — that is, *purely* emotional and form-spurning — as the theoretical program promulgated by the promoters of the form might lead one to expect. But this is merely by the way.

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borrowing form after form from "absolute Music," so also did "absolute Music" proceed to appropriate to itself much of the dramatic, emotional intensity of Opera. If Monteverdi was the Serpent in the musical Garden of Eden, offering his dominant 7th apple to the unsuspecting young art, the trail of that serpent is now over it all.

If the Opera has, sometime since, stopped borrowing forms and plastic devices from other musical domains,—there being none left to borrow,—it is indisputable that other sorts of music have evinced no disposition to stop appropriating what they can of the dramatic and passionately expressive methods of Opera. Heterodox abnormalities which, fifty years ago, Wagner justified on the ground of dramatic fitness on the lyric stage, have now become the common property of purely orchestral writers, have made their way almost unchallenged into what seems to purport to be "absolute Music." The matter is worth thinking of!

Our Utopian friend Fungolfactor Scriblerus has said (I quote from memory) that, as the natural expression of violent, especially of painful, emotion generally takes the shape of uncouth, inarticulate noises, accompanied by a distortion of the features, so do we notice that the serene countenance of Music also, when she undertakes to express violent emotion, often undergoes a distortion which makes for ugliness. And it was not long ago that I heard an eminent musician say that, when the sort of musical ugliness that often finds its ample justification in the determinate strenuousness of the Musical Drama, makes its way into "absolute Music" (that is, into purely instrumental music), then has the end come (*dann hört Alles auf*)!

This sounds reasonable enough — only that Art is not always reasonable, and has been probably the most pertinacious and inexorable refuter of Reason in all history. Art has a logic of its own, which is not invariably that of the schools. Find it out, and you are lucky; fail to do so, and you are simply left stranded on the shores of Time. Yet, without being over-transcendental or otherwise excessive, can we not sharpen our eyes to see some reason in the present particular case—in the emotionally expressive

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"	"Love me To-day"		"	"Three Songs"
Liddle	"I love thee, Life"		Allitsen	"Lord is my Light"
"	"Child Musician"		"	"Like as the Hart"
			"	"When the Boys come Home"

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or picturesquely suggestive ugliness, that we are presumably willing to admit in the Musical Drama, making its way into purely instrumental composition as well?

To begin with—and, perhaps, to end with also—how much instrumental music is written nowadays that can rightly be called “absolute music”? It seems to me, very little. In the orchestral field, Brahms seems to me the last notable composer of absolute music; the others are all more or less “tone-poets,” they write symphonic poems, character-sketches, tone-paintings, and the like. The mere absence of text and dramatic action does not make these things absolute music; they have their story to tell, or illustrate, their picture to paint, or suggest. Nay, many of them have their definite program to follow out, something psychological or romantic, or pathological—but always extra-musical. And is such a program any less complete a justification of whatever expressive or suggestive means a composer may choose to employ, even of musical ugliness itself, than the incidents or passions of a stage-play? I, for one, cannot see the difference. Ah! let us be logical; if ugliness is artistically excusable, even praiseworthy, in the one, why not in the other also? By this I do not mean that musical ugliness *is* artistically excusable; that is quite another story. I only mean that the excuse, if excuse there be, is not to be found in the Musical Drama alone; if it holds good there, it must hold equally good wherever an extra-musical justification (*Motivierung*) is to be descried.

SIGISMUND BACHRICH was born at Zsambokreth in Hungary on January 23, 1841. He studied the violin at the Vienna Conservatorium, under Boehm, from 1851 to 1857. After conducting a small theatre orchestra in Vienna, he went to Paris, where he occupied a similar position for a while. On his return to Vienna, he joined the Hellmesberger Quartet. He is now teacher at the Conservatorium, and member of the Philharmonic and Opera Orchestras and of the Rosé Quartet. He has written chamber music, violin pieces, and songs; the comic operas, *Muzzedin* (1883) and *Heini von Steier* (1884), were well received in Vienna, as was also *Der Fuchs-Major* (1889) in Prag. He is also the composer of a ballet *Sakuntala*.

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PRELUDE, ADAGIO, AND GAVOTTE IN RONDO FORM.

JOHANN SEBASTIAN BACH.

(Arranged for String Orchestra by S. BACHRICH.)

(Born at Eisenach on March 21 (?), 1685; died in Leipzig on July 28, 1750.)

These three movements are taken from Bach's sonatas and partitas for violin solo.* The first, *Preludio* in E major (3-4 time), and the third, *Gavotte en Rondeau* † in E major (2-2 time), are respectively the first and third movements of the *Partita* No. 3, in E major. The second, *Adagio* in C major (3-4 time), is the third movement of the *Sonata* No. 2, in A minor.

The first autograph of the original set of three sonatas and three partitas is now in the Royal Library in Berlin. At the end of the first sonata is the following note (in another handwriting): "I found this excellent work, written by Joh. Sebast. Bach with his own hand, in a heap of old paper intended for a butter-shop, among the belongings of the pianist Palschau in St. Petersburg in 1814. Georg Pölchau."

Mr. Bachrich, in the score of his orchestral arrangement, has added the marking *Allegro* to the *Preludio*, and *Moderato* to the *Gavotte*.

SYMPHONY NO. 2, IN C MAJOR, OPUS 61 ROBERT SCHUMANN.

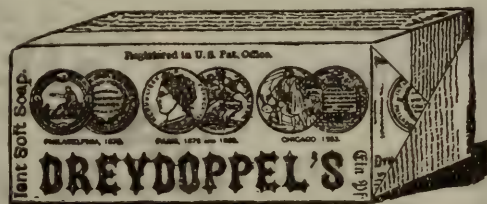
(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn, July 29, 1856.)

This symphony was written in 1845-46; it was really the third that Schu-

* In the first autograph MS. these compositions are plainly set forth as sonatas and partitas "a violino Solo senza Cembalo"; which seems to indicate with sufficient distinctness that they were intended by the composer to be played without accompaniment.

† This French heading seems to have not been understood by Mr. Bachrich; both on the title-page of his score and at the head of the movement itself he has it: "Gavotte e Rondo." As indicated above, the original title means simply "Gavotte in rondo form." Alfred Dörffel surmises that this designation may have come from Anna Magdalene Bach, Johann Sebastian's wife, in whose writing much of the second copy is.

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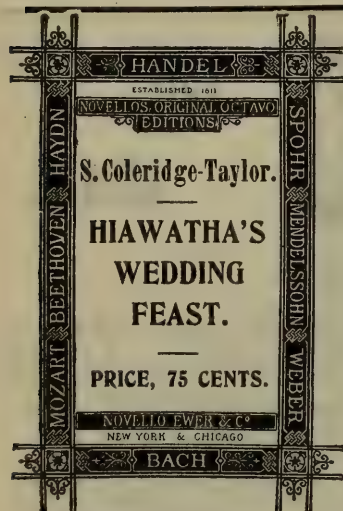
First Prizes: Centennial, 1876; Paris, 1878 and 1889; World's Fair, 1893.

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mann wrote, for the one first written (in D minor) was withdrawn after the first performance, remodelled later, and finally published as No. 4.

The first movement begins with an introduction, *Sostenuto assai* in C major (6-4 time), which begins *pianissimo* with a solemn call of the horns, trumpets, and alto-trombone on the tonic and dominant of the key, against flowing counterpoint in the strings. This phrase of the brass instruments has been called the "motto" of the symphony, for it appears more or less prominently in three of the four movements. It can hardly be called a theme, as it is not developed in any way in the course of the composition, but merely puts in an occasional episodic appearance. After twenty-four measures, in which the strings seem as if groping in the dark, led on by the light of the brass, the tempo quickens to *Un poco più vivace* and the wood-wind begins to bring in figures from the principal theme of the ensuing *Allegro* over a close *tremolo* in the middle strings. The tempo and rhythm grow more and more agitated, until a descending passage in the first violins alone, *più e più stringendo*, leads over to the main body of the movement.

This, *Allegro ma non troppo* in C major (3-4 time), begins immediately with the exposition of the first theme by the full orchestra (without trombones), beginning *piano* and swelling by a gradual *crescendo* to *forte*. This theme is peculiarly Schumannesque in its nervous, uneasy rhythm, the almost invariable accent upon the second beat of the measure having something of the effect of a persistent syncopation. When the *forte* is reached, a transitional passage in C minor, but almost immediately modulating to E-flat major, leads to the entrance of the first subsidiary: a wild, frenetic chromatic phrase, energetically, almost frantically worked up in



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contrapuntal passage-work, upon the fierce turmoil of which the joyous conclusion-theme suddenly bursts forth like a ray of sunshine. A brief return of characteristic figures from the first theme ends the first part of the movement on the dominant, G major. This first part is repeated. It will be noted that there has been no real "second theme."

The free fantasia begins fiercely on the first theme and first subsidiary. After a while, the wood-wind comes in with a new sighing phrase—a rhythmic modification of a figure from the first theme—which is so developed, in alternation with a figure from the conclusion-theme, that it assumes the character of an actual second theme. This development in the wind instruments is contrapuntally accompanied by figures from the first theme in the strings. After a good deal of this, the working-out returns to the first theme, and a *crescendo* climax on the first subsidiary and the conclusion-theme leads to the triumphant *fortissimo* return of the first theme at the beginning of the third part of the movement.

The third part is regular in its reproduction of the first, save that the scoring is at times somewhat more elaborate. An episodic phrase in 3rds in the wood-wind leads to the coda, which is worked up *con fuoco* on the first theme to a grand closing climax, about the middle of which the trumpets ring out with the "motto" of the symphony.

The second movement, Scherzo: *Allegro vivace* in C major (2-4 time), although not in the quickened Minuet time and rhythm of the traditional

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scherzi, well deserves its title. It is in the form of the scherzo with two trios. The scherzo proper is one continuous rush of the first violins in sixteenth-notes, rather simply accompanied by the other strings and various groupings of wind instruments. It is long and elaborately developed.

The first trio, in G major, brings in a new theme in lively triplet rhythm, which alternates with a quieter phrase in even time. The triplet theme is given mostly to the wood-wind and horns; the quieter one, to the strings.* This first trio is followed by a return of the scherzo, after which the second trio comes. A simple theme in 2-4 time, and having much of the folk-song character, is first exposed in full harmony by the strings (without double-basses), and then developed against a running contrapuntal counter-figure. Another return of the scherzo, ending with a rushing coda, closes the movement. Just before the end, the "motto" makes its appearance once more in the horns and trumpets *fortissimi*.

The third movement, *Adagio espressivo* in C minor (2-4 time), presents the continuous development of a beautiful phrase — with one or two subsidiary phrases — to a long-drawn-out *cantilena*, beginning in C minor and ending in the relative E-flat major. Then comes a contrapuntal interlude in the fugued style, followed by a return of the melodic developments in the first part of the movement, now in C minor and C major. It is one of Schumann's most poetic slow movements, and might well dispute the (unauthentic) title of "Moonlight" with the first movement of Beethoven's C-sharp minor sonata, opus 27.

The fourth movement, *Allegro molto vivace* in C major (2-2 time), begins, and is developed for a while, as if the composer intended to write a largely-planned-out rondo. The full orchestra (without trombones) dashes in *forte*

* The late Otto Dresel once told me a curious fact about this first trio. When, as a boy, he was studying under Mendelssohn in Leipzig, he happened to be left alone one day in Mendelssohn's study. While mousing round there, with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony — then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the scherzo was exposed and carried through by the strings alone. Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time, that he should not have thought of giving the theme to the wind — after the carnival of the violins in the scherzo proper — without being prompted thereto by his friend.



upon the first theme and develops it at considerable length. Then comes some rapid subsidiary passage-work on a running figure of the first violins, against flickering triplet arpeggi in the wood-wind, leading to some imitative contrapuntal work on a figure taken from the principal theme of the slow movement. This development is quite protracted, debouching at last into a rapid rush of the lower strings against strong chords in the rest of the orchestra, which leads to a return of the brilliant first theme. This is again very extendedly developed, and followed by some more contrapuntal imitations on the figure from the *Adagio*. So far, the form has been strictly that of a rondo, although the development—at times amounting to elaborate working-out—has been well-nigh unprecedentedly extended for the first two sections of a rondo. A rondo, carried through in the ordinary way on so stupendous a basis, would be inordinately long. But now Schumann bids farewell to the rondo form. During the last developments on the figure from the *Adagio*, the treatment of that figure has resulted in producing what might be called the germ of a new theme. It can hardly be said that, at the point in the movement which we have now reached, this new theme has really come into complete being. But the material for it has gradually been accumulating. Now, after some moments of silence in the entire orchestra, it appears full-grown in the wood-wind (in A-flat major), and is developed to one of the longest codas in all symphonic writing. Now and then figures from the first theme return for a while, but never the first theme itself; and at one time we come upon a reminiscence of part of the first theme of the first movement. But this stupendous coda runs for the most part on the newly formed theme. Toward the close, the “motto” returns triumphantly in all the brass.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Oscar I., King of Sweden and Norway.

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PROGRAMME.

Peter Ilyitch Tchaikovsky - Symphony No. 5, in E minor, Op. 64

- | | | |
|---|-----------|------|
| I. Andante (E minor) | - - - - - | 4-4 |
| Allegro con anima (E minor) | - - - - - | 6-8 |
| II. Andante cantabile, con alcuna licenza (D major) | | 12-8 |
| III. Valse: Allegro moderato (A major) | - - - | 3-4 |
| IV. Finale: Andante maestoso (E major) | - - - | 4-4 |
| Allegro vivace (E minor) | - - - | 2-2 |

Ludwig van Beethoven - - Concerto for Violin, in D major, Op. 61

- | | | |
|-------------------------------------|-----------|-----|
| I. Allegro, ma non troppo (D major) | - - - - - | 4-4 |
| II. Larghetto (G major) | - - - - - | 4-4 |
| III. Rondo (D major) | - - - - - | 6-8 |

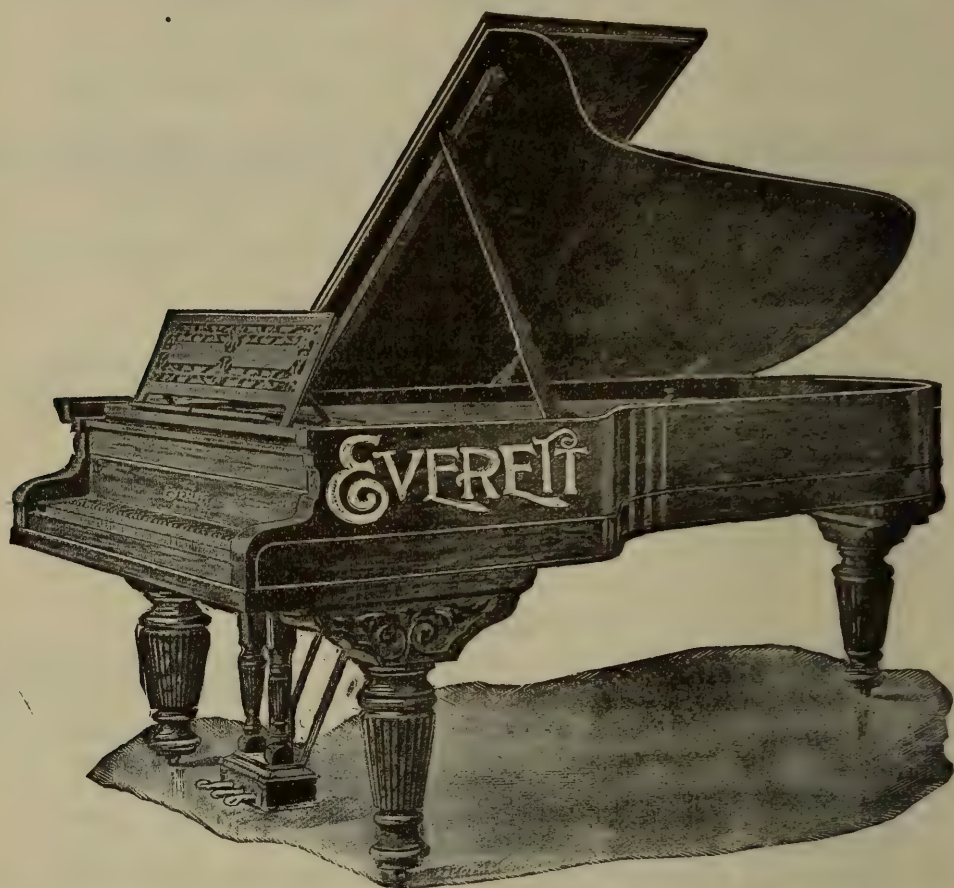
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This begins with the announcement of the first theme by the clarinet and bassoon in octaves over a simple *staccato* chord accompaniment in the strings. This theme, beginning *pianissimo*, is forthwith made the subject of unusually extended developments, extending over seventy-four measures and swelling at length to the most resounding double-*fortissimo* of the full orchestra. A more *cantabile* second theme then sets in in B minor (minor of the dominant), at first in the strings, then worked up by the fuller and fuller orchestra; the development is, however, concise compared to that of the first theme. A more lively conclusion-theme follows next, *Un pochettino più animato*, in D major (relative major of the preceding B minor) in the clarinets, oboes, horns, and bassoons, with answering phrases in the strings, and is worked up at considerable length in alternation with a more expressively *cantabile* subsidiary, *Molto più tranquillo*; the development of

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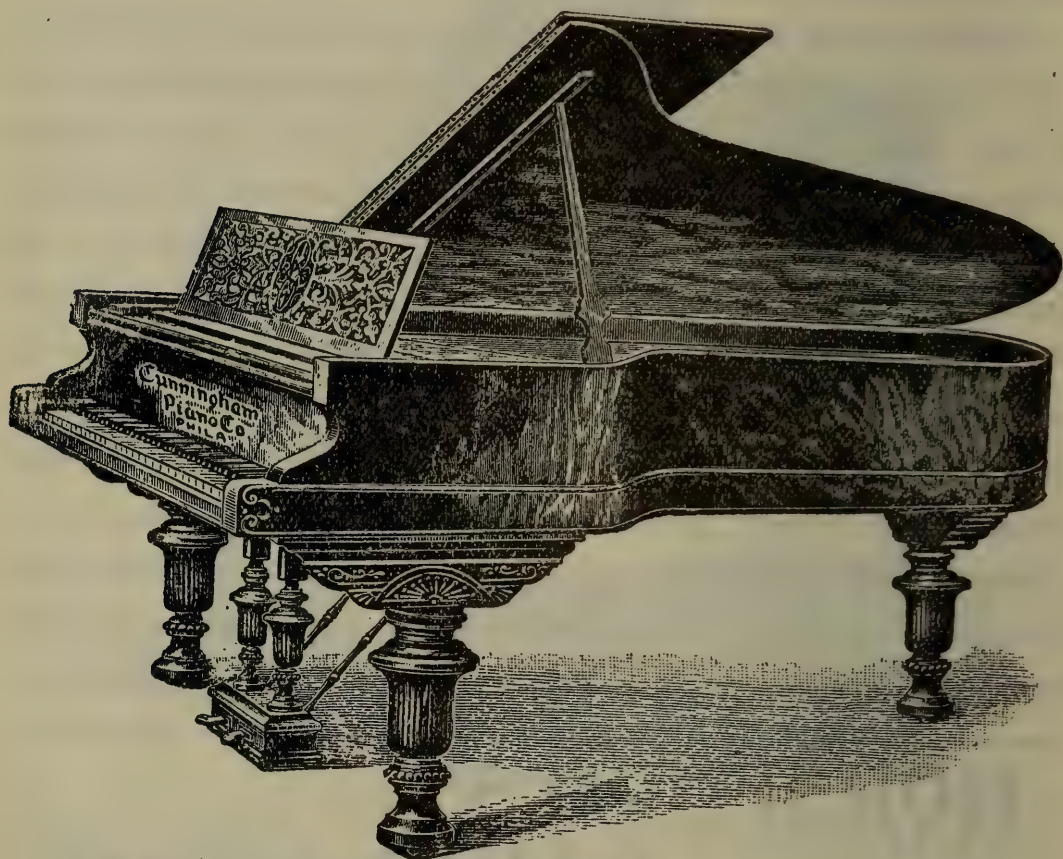
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these two themes brings the very long first part of the movement to an end. There is no repeat and no closing cadence, but the first part merges forthwith in the working-out of the free fantasia.

This free fantasia is not long compared with the enormous extent of the first part of the movement, and is impulsively dramatic rather than contrapuntally elaborate. The third part begins regularly with the *pianissimo* return of the first theme in the tonic, now as a bassoon solo with the same accompaniment as before; its development is considerably curtailed, and leads, after a double-*fortissimo* climax, to the entrance of the second theme in the tonic E major. The conclusion-theme and its subsidiary also come in the tonic, and there is a long and brilliant coda, the movement ending, however, *pianissimo* in the original E minor.

The second movement, *Andante cantabile, con alcuna licenza* in D major (12-8 time), opens with eight measures of ecclesiastical harmonies in the lower strings,—beginning in the relative B minor, but modulating to the tonic D major,—after which the horn sings an expressive melody in D major, with the clarinet “singing second” at times in its *chalmereau*, over a plain harmonic accompaniment in the strings. Then the oboe, imitated by the horn, gives out the principal theme of the movement in F-sharp major; this is, however, merely episodic and preparatory, for the real development of the theme begins a little later, when it comes in the tonic D major in the first violins and violas in octaves, against a triplet accompaniment in the wind. We now change to *Moderato con anima* in

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F-sharp minor (4-4 time), and the clarinet begins the second theme, a fitful, passionate melody, which is developed at considerable length in gradual climax by various combinations of instruments, leading after a while to a resounding double-*fortissimo* return of the theme of the slow introduction to the first movement in the full orchestra in D major; the harmonization of this theme is now peculiar, it resting throughout upon an organ-point on G-natural (the fourth degree of the scale), thus making the chord of the 2nd (third inversion of the dominant 7th) strangely predominant. Now begins the second part of the movement, a *pizzicato* accompaniment in the strings taking up the unresolved chord of the 2nd and then resolving it, as the first violins, playing on the G-string, take up the melody played by the horn at the beginning of the first part, now imitated by the oboe. This theme is now very extendedly developed by fuller and fuller orchestra, the principal theme coming in at the apex of a double-*fortissimo* climax, and leading, as before, to a resounding return of the theme of the opening *Andante* of the symphony, this time *Allegro non troppo* (4-4 time), the harmony being a sustained diminished-7th chord on G-sharp, suddenly changing to the triad of G minor, as a recitative-like passage in the clarinets and bassoons in octaves leads over to the short coda — *Tempo primo* in D major (12-8 time) — on the principal theme, the movement ending in double-*pianissimo*.

The third movement, Valse: *Allegro moderato* in A major (3-4 time), is exceedingly simple in form, being nothing more than the development of

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two contrasted themes, without trio. As far as I know, this is the only instance, except the third movement of Berlioz's *Fantastic* symphony, of a waltz being substituted for the regular scherzo of a symphony; a fact which is somewhat curious, considering that the symphonic scherzo was originally in 3-4 time (as a quickened form of the older symphonic minuet), and that this might easily have suggested the waltz — especially after Chopin's artistic development of the waltz-form in his pianoforte works. Moreover, the third movement of a symphony was of old a dance (minuet), and this makes it the more strange that modern composers should have so eschewed the most characteristically modern dance-rhythm of all, namely, the waltz. Toward the close of this waltz-movement of Tchaikovsky's the theme of the slow introduction to the first movement of the symphony returns softly, and rather grimly, in the clarinets and bassoons, as much as to say: "Aren't you ashamed to be dancing waltzes when there is more weighty business in hand?"

The fourth movement, Finale, opens with a long and rather elaborate development of the theme of the introduction to the first movement, by way of solemn prelude, *Andante maestoso* in E major (4-4 time). This pompous introduction leads after a while to the main body of the movement, *Allegro vivace* in E minor (2-2 time.)

This is essentially in the sonata-form, although a persistent tendency in the direction of working-out and the frequent recurrence of figures from the first theme in developments in passage-work somewhat obscure the

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exposition. The strong, rude first theme begins immediately, *forte* in the strings and some of the wind, and is extendedly developed, at times with rhythmic variations that almost suggest a subsidiary. A more joyous second theme follows in D major, at first in the wood-wind over a string accompaniment, later in the violins in C major, leading to a subsidiary, also for the most part in C major, of mighty chord passages in the brass alternating with rushing-scales in the strings and wood-wind. This is followed by some furious passage-work on figures from the first theme, through which ring out stern unison phrases in the horns. The second theme returns again, double-*fortissimo* in the wood-wind and strings, leading to a brilliant conclusion-theme in the tonic E minor. This last theme has hardly got under way when the first theme returns in the tonic — there is no free fantasia — and the third part of the movement begins; the development is much the same as in the first part, but is suddenly interrupted just short of the return of the second theme. Now comes an ominous pause: then, *Moderato assai e molto maestoso* in E major (4-4 time), against flowing triplets in the wood-wind and a martial counter-theme in the horns and trumpets, the united violins, violas, and 'celli broadly intone the theme of the introduction to the first movement; the theme passes later into the clarinets and trumpets double-*fortissimo* against rushing counterpoint in the higher strings and wood-wind, debouching at last into a *Presto* (2-2 time) in which, after some developments on a figure from the first theme of the movement in the bass, the second theme returns joyously, double-*fortissimo* in the full orchestra. This climax is followed in turn by a final *Molto meno mosso* in 6-4 time, in which the first theme of the main body of the first movement returns, as closing apotheosis, in treble-*fortis-*

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simo in the clarinets and trumpets against great swept *staccato* chords in the rest of the orchestra.

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CONCERTO FOR VIOLIN, IN D MAJOR, OPUS 61.

LUDWIG VAN BEETHOVEN.

This concerto was written for Clement, leading first violin in the orchestra at the Theater an der Wien, in Vienna, and first played by him at a concert of his own on December 23, 1806. Beethoven was often behind-hand in finishing compositions promised to distinguished solo players; there is abundant evidence that this concerto was finished in a great hurry, and was ready just in the nick of time for the concert. Indeed, it was completed so very late that there was no chance for rehearsing the whole of it,

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and the unlucky Clement had to play a good deal of his part at sight before the audience. As the concerto is still one of the most difficult in existence, notwithstanding the enormous advance of violin technique since Beethoven's day, the quality of this first performance may easily be imagined. The work seems to have been a favorite with the composer; for after the first performance he not only spent much time and labor upon remodelling the solo part, but even made a separate arrangement of the whole as a pianoforte concerto, leaving the orchestral parts, however, the same as in the original violin version.* But, even after Beethoven's re-

*There is nothing new under the sun! In one of the cadenzas Beethoven wrote to the first movement of the pianoforte version of this concerto there is a long passage in which the pianoforte is accompanied by the kettle-drums. Not only was it unusual to have any part of the orchestra take part in a cadenza for the solo instrument, but this idea of a combination between the pianoforte and kettle-drums was doubly original. Now, curiously enough, we find just this combination in the cadenza of Paderewski's Polish Fantasia for pianoforte and orchestra. That Paderewski did not know that Beethoven had anticipated him in this matter is more than probable; for all Beethoven's cadenzas to his own concertos have long since become so antiquated and out of fashion that few modern pianists have even looked at them; least of all at the cadenza to this pianoforte version of the violin concerto, which is never played at all. It is a sheer case of *Pereant qui ante nos!*

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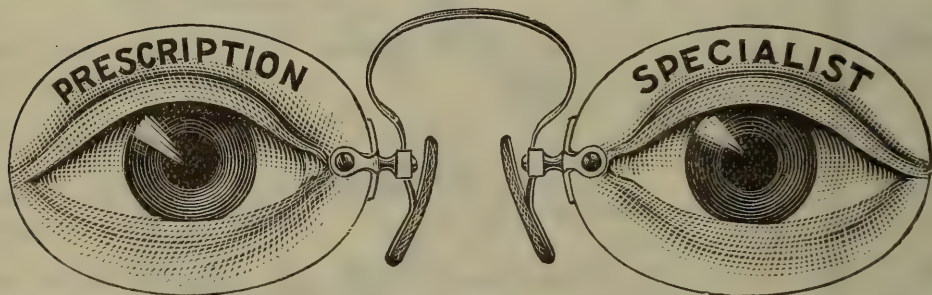
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modelling of the solo violin part, the concerto went into eclipse for a good while ; it was too foreign to the violin-playing habits of the day, and exceedingly few violinists cared to attempt it ; its great length also militated against its being popular with performers. It was not until Joseph Joachim revived it, many years after Beethoven's death, that it began to take its place in the standard repertory of violinists. Since then, however, it has continued to stand at the head of all violin concertos.

The first movement, *Allegro ma non troppo* in D major (4-4 time), begins with a long orchestral ritornello. Four soft strokes of the kettle-drums on D usher in the first theme which is given out by the oboes, clarinets, and bassoons. After the first phrase of the theme we hear four more soft kettle-drum strokes on A, and the wind instruments then go on with the second phrase. Now come four soft D-sharps in the first violins ; the ear is puzzled ; what can come next ? Is this D-sharp the leading-note of E minor ? or what is it ? With the next measure light comes ! The chord of the dominant 7th (on A) shows the D-sharp to have been a semi-tone *appoggiatura* below the second degree of the scale (5th of the dominant). Upon the whole, this problematical D-sharp, coming no one at first knows whence, is at once one of the weirdest and most characteristic strokes of genius in all Beethoven. The exposition of the first theme is followed by a first subsidiary in the same key ; after a modulation by deceptive cadence to B-flat major, it returns to the tonic, in which key the second theme makes its appearance. This theme (only eight measures in length) is first

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given out by the wood-wind and horns in D major, and then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli; it is developed at some length. It is followed by a short second subsidiary, which is worked up to a *crescendo* climax, and leads to the triumphant conclusion-theme, which is still in the tonic and brings the first part of the movement to a close with a half-cadence on the dominant chord.

Now the solo violin enters. The first part of the movement is repeated, as is usual in concertos, the solo instrument either playing the themes, or else embroidering them with rich figural tracery. It is, however, worth noting that the irregularity of this part — its second and conclusion themes coming in the tonic — is cured in the repetition, both these themes now coming in the dominant. The conclusion-theme is also worked up to a longer climax than before, the solo violin running through a series of *bravura* scale-passages, arpeggj, and ascending trills that lead at last to a resounding *tutti* in F major. Here the free fantasia begins; the working-out is in the orchestra for a while, until the solo violin comes in as it did at first — only now in C major — then modulates to B minor, in which key the first theme makes its reappearance. The remainder of the working-out is long, elaborate, and exceedingly brilliant.

The return of the first theme in the tonic at the beginning of the third part of the movement comes as a *fortissimo* orchestral *tutti*; the solo violin enters on the first subsidiary, and the development proceeds very much as

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it did in the repetition of the first part. The climax on the conclusion-theme leads to a hold of the full orchestra on the dominant, A. Here the cadenza is introduced, after which a brief coda ends the movement.

The second movement, *Larghetto* in G major (4-4 time), is one of those short, ecstatic slow movements in a perfectly free form, pendants to which may be found in the *Waldstein* sonata, opus 53, and the fourth pianoforte concerto, in G major, opus 58. One can almost look upon it as a slow introduction to the Finale — with which it is enchained — rather than as an independent movement by itself. The muted strings give out a suave theme, which is forthwith repeated by the clarinet and horns, accompanied by the strings, while the solo violin embroiders it with more and more elaborate figuration. It seems as if the solo instrument were listening in rapture to the theme, and expatiating upon its beauty in its own way. The strings then repeat the theme *forte*, loud calls from the clarinets, bassoons, and horns answering every phrase of it. Then the solo violin enters again and goes through some brief passage-work which leads to a more *cantabile* second theme, given out and developed by the solo instrument and accompanied at first by the strings, then by the wood-wind. A free cadenza for the solo violin leads over to the next movement.

The third movement, Rondo in D major (6-8 time, tempo not indicated), is built up on one of those rollicking peasant-dance themes, of which we find so many examples in Haydn's final rondos. The second theme, a sort of vivacious hunting-call for the horns, is equally bright and cheery.

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sense of the term, in which Saint-Saëns evidently uses it in the above citation. To read music, one must be able to hear distinctly and quasi-automatically, in the mind's ear, what his eye sees written, or printed, on the staff; reading must be an adequate substitute for, and complement to, hearing; if less than this, it is of little avail.

It is generally accepted that, of all kinds of music-reading, reading a complex orchestral score is the most difficult. The truth of this need not be disputed; although the comparatively greater difficulty of score-reading is not without its accompanying mitigations. To read a score, written on sixteen or twenty-four staves, certainly requires a wider and quicker sweep of the eye than to read ordinary pianoforte-music, written on two. Still, as, in an orchestral score, there are seldom more than two parts on any one staff, the perception of the structure of the music is, in one way, more immediately easy than when all the parts are crowded together upon two staves, as in pianoforte-writing. Pianoforte-music is easier to read "vertically" — if the phrase is understood — a full score, easier to read "horizontally." Moreover, there are comparatively few passages in orchestral scores, especially of the more modern sort, in which the parts on many of the staves are not mere duplicates and repetitions of each other — a fact which the eye very soon forms the habit of detecting without conscious effort. Unquestionably, however, these are but mitigations of a general difficulty, which is too real to be ignored. Moreover, these mitigations are often more than counterbalanced by what might well be called

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aggravations. And it should not be forgotten that, serious as the difficulty of reading a score of, say, twenty-nine orchestral parts, written on eighteen staves,* seems to be, at first sight, there are some conventions in orchestral notation which almost double it. Let us consider a few of these "aggravations" here.

The one which will probably be the first to bother the tyro is the use of a multiplicity of clefs. It so happens in our day that the large majority of people who really can read music are familiar with only two clefs: the treble (G-clef on the second line) and the bass (F-clef on the fourth). But, in orchestral writing, two other clefs are in nearly constant use: the alto clef (C-clef on the third line) and the tenor (C-clef on the fourth). The alto clef is regularly used for the viola part, the tenor, often for the first and second trombone, bassoon, and 'cello parts. Without a perfectly easy handling of these two clefs, score-reading is all but impossible.

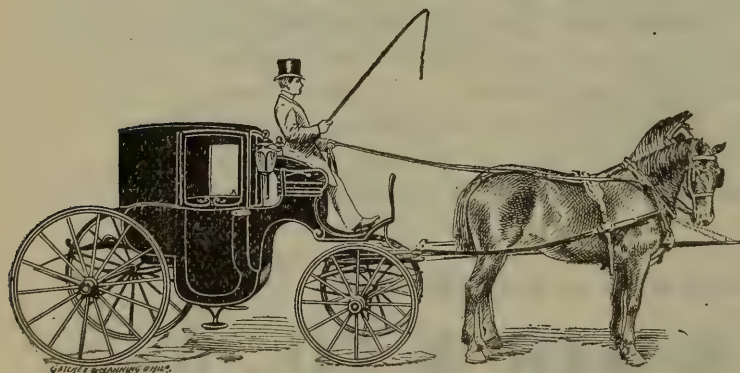
An aggravation of a very similar sort is the customary manner of writing for transposing instruments. Most clarinet, horn, and trumpet parts, all English-horn parts, are written in a way that is of manifest convenience to the players on these instruments, but is by no means so convenient for the score-reader. Such parts are written transposed, that is, in a different key from that of the composition; so that the written note does not immediately indicate to the eye the sound to be heard by the ear. In reading such parts, one has mentally to transpose them at sight before he can

* Some modern scores go decidedly beyond this; but this is a fair estimate of the average modern score for full grand orchestra.

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bring them into musical relation with the other parts in the composition. This is probably the part of score-reading which requires the most practice to master fully. Yet, with practice, its difficulty vanishes; this sort of mental transposition becomes a habit—even a habit not always easy for the expert to get over.* I doubt whether many conductors would not find it harder to read scores in which all the horn parts were written for C-horns, no matter what the key of the composition.

It may be asked: What is the real need, after all, of the multiplicity of clefs and the transposed writing for transposing instruments now habitual in orchestral scores? Would it not be simpler to use only the two “ordinary” clefs, with which every one is familiar, and to have the parts for transposing instruments all written in “real notes,” that is, untransposed, in the score, no matter how they may be written in the separate, copied-out parts for the players? Indeed, this has often been advocated, especially of late years. As for the multiplicity of clefs, although of con-

* A curious instance of this is to be found in the scores of Wagner's *Nibelungen*. Wagner uses a quartet of tenor and bass-tubas; i.e., two tenors in B-flat, and two basses in E-flat. In the score of *Das Rheingold* he treats these instruments accordingly, as transposing instruments in B-flat and E-flat respectively. This mode of writing would have presented no difficulty to an average band-master; for, in military bands, most tenor brass instruments are in B-flat, and most basses in E-flat. But the four tubas Wagner employs in the *Nibelungen* are really nothing more nor less than large horns; they have the horn build, the horn mouthpiece, and were actually intended to be played by the second quartet of horn-players in the orchestra. Moreover, Wagner treats them just like horns; they stood in his mind as horns, not as the ordinary band-instruments commonly known as tubas. He himself says, in a note to the scores of *Die Walküre*, *Siegfried*, and *Götterdämmerung*, that, in his mind, the tenor-tubas correspond to ordinary F-horns, and the bass-tubas to horns in low B-flat; so, “for greater ease in reading,” he has treated them accordingly in these scores, but has had the respective parts copied out in the right keys in the orchestral parts. That is, say, the first tenor-tuba part stands in the full score as “for tuba in F,” but as “for tuba in B-flat” in the copied-out part given to the player. This idea of Wagner's may seem at first sight purely fanciful; why should horn (or tuba) parts in F and B-flat be easier to read than parts in B-flat and E-flat? The only answer is that they are; what would strike the band-master as quite natural bothers the orchestral score-reader not a little. I venture to guess that many a conductor will own that the tuba parts in *Das Rheingold* give him more trouble in reading than the corresponding parts in the three other *Nibelungen* scores. After having formed a certain transposing habit, it is not so easy to change it all of a sudden.



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siderable inconvenience to the beginner, it is really a convenience to the expert. It allows of certain parts being written mostly "on the staff," without an excessive use of leger-lines; if, for instance, a viola part were written in the G-clef, it would be way down below the staff a good half of the time, running down to below the fourth leger-line; a part so written would be hard to read. Again, as for the transposing instruments, think of the inconvenience at rehearsals of having one thing for the conductor to read and another for the player.* What would stand before the conductor's eye as C might be D for the clarinetist; and the conductor would have constantly to bear this in mind, without any help or reminder to his eye. The old plan is easiest and simplest in the end, many and serious though be the difficulties it offers to the beginner; and I may say here that most of the expostulations with it that I ever heard of have come from persons who had the tyro's interests particularly at heart. To make respectable progress in the art of score-reading, as it now exists, takes some work, unquestionably; really to master it is not given to everyone. But, with all its intricacies, its most serious difficulty is that of reading music at all; it is far harder to start with a *tabula rasa* and learn to read a single chorus part, on one staff, accurately and fluently than to start with this power, and then learn to read the most complicated score ever written. Learning to read music at all is far more than half the game.

* And here is just where Wagner's plan with his tubas seems a little shaky.

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The following "Notice" is printed on the fly-leaf of the orchestral score of this symphonic poem :

The subject of this orchestral poem is feminine seductiveness, the triumphant struggle of weakness with strength. The *spinning-wheel* is but a pretext, chosen merely from the point of view of rhythm and of the general physiognomy of the composition.

Persons who are interested in looking up details will see on page 19 (letter J) Hercules groaning in the bonds he cannot break, and on page 32 (letter L) Omphale laughing at the hero's futile efforts.

The whole composition is a piece of tone-painting, perfectly free in form, —although some approximation to the form of Scherzo and Trio is noticeable,—and, as such, not easily susceptible of technical analysis. It is, however, worth noting how Saint-Saëns has here followed Liszt's lead in subjecting characteristic themes to various rhythmic changes in the course of their development and working-out. This composition is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, 1 cymbal (struck with a bass-drum-stick), 1 triangle, 1 bass-drum (with kettle-drumsticks), harp, and the usual strings. The score is dedicated to Augusta Holmès.

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SYMPHONIC POEM NO. 3, "THE PRELUDES" FRANZ LISZT.

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31 /August 1, 1886.)

The poetic subject of this composition is the following passage from Lamartine's *Méditations poétiques* :

What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted day-break of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar; and what wounded spirit, when one of these tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and, when "the trumpet's loud clangor has called him to arms," he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength.

The work opens, *Andante* in C major (4-4 time), with a vaguely outlined, solemn motive, given out softly by all the strings in octaves, and answered by the wood-wind in harmony; this motive is worked up for some time in a gradual *crescendo*, until it leads to an *Andante maestoso* in the same key (12-8 time), in which a new rhythmic phase of the same theme is given out *fortissimo* by the 'celli, double-basses, bassoons, trombones, and tuba, against sustained harmonies in the other wind instruments and brilliant rising and falling arpeggi in the violins and violas. The development of this second phase of the theme leads, by a short *decrescendo*, to a third phase still, a tender *cantabile* melody in 9-8 (3-4) time, sung by the 'celli and second violins—after a sudden transition to E major, by the horn—

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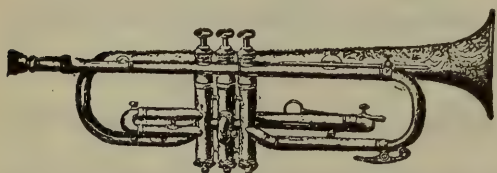
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against a waving accompaniment in the first violins, the basses and bassoons coming in after every phrase with the first figure of the original solemn phase of the theme itself. The fuller development of this third phase of the principal theme leads after a while to the entrance of the second theme (which, different as it sounds, might really be called a fourth phase of the first) in E major, given out by the quartet of horns and another quartet of muted violas *divisi*, against arpeggi in the violins and harp. This second theme may be called the "Love-motive." After being played through by the horns and violas, it passes into the oboes, clarinets, and bassoons, against a more elaborate accompaniment in the lower strings and harp, while the violins and flutes bring in melodiously flowing passages

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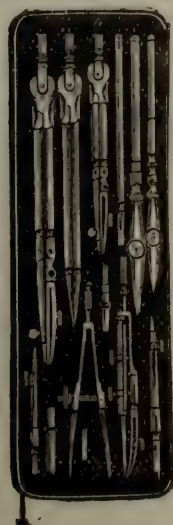
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between the phrases. The working-up becomes more tempestuous, but is suddenly interrupted by a slower, sighing figure in the wood-wind, then in the violins, and the horn brings back the third phase of the principal theme *pianissimo*, while the violins still linger on with the initial figures of the "Love-motive." The third phase of the theme then fades away in the flutes and clarinets.

Then comes an *Allegro ma non troppo* (2-2 time), in which the initial figure of the principal theme is made the basis of a violent passage, suggestive of a hurricane, during the further development of which by the full orchestra a stern, warlike theme (fifth phase of the principal theme) is thundered forth by the brass over a stormy arpeggio accompaniment in the strings. As the tempest dies away, the third phase of the principal theme returns in the oboes, then in the strings, and a sudden transition to A



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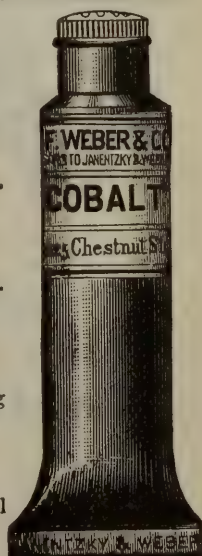
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major brings an *Allegretto pastorale* (6-8 time): a quiet pastoral melody, the third theme, is given out in fragments by the horn, oboe, and clarinet in alternation, and then developed by the wood-wind and strings, for some time. It leads to a return of the "Love-motive" in the violins, while the violas and first 'celli play figures from the pastoral motive against it, as a counter-theme. The "Love-motive" is once more developed at a considerable length, by fuller and fuller orchestra in constant *crescendo*, appearing at last in its full splendor in C major in the horns and violas, and then in all the wood-wind and horns, the counter-theme from the pastoral motive always accompanying it in various parts of the orchestra. Then comes an *Allegro marziale animato* in C major (2-2 time), in which the third phase of the principal theme appears in the horns and trumpets against rapid ascending and descending scales in the violins; but it is no longer a tender *cantilena*, it is now transformed to a martial march, between every phrase of which the trombones, violas, and basses come in with fragments of the original phase of the theme. The development is very brilliant, until the whole orchestra dashes in *fortissimo* upon a march movement in which the "Love

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motive" and the third phase of the principal theme are so nicely fitted together that they seem like the development of one march-melody. The sudden changes of key in this march — C major, E-flat major, F-sharp major — are especially characteristic of Liszt. The development continues with unabated brilliancy, until at last the resounding second phase of the principal theme returns *fortissimo* in the basses, bassoons, trombones, and tuba, in C major (12-8 time), against the same harmonies in the other wind instruments and arpeggi in the violins and violas as near the beginning of the composition, and brings it to a sonorous close.

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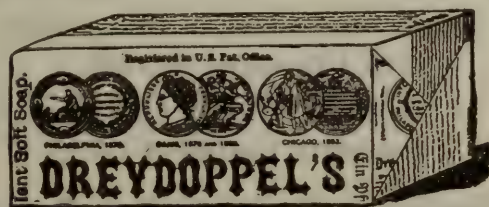
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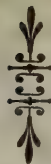
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- | | | | | | | |
|--|---|---|---|---|---|-----|
| I. Andante (C major) | - | - | - | - | - | 2-2 |
| Allegro, ma non troppo (C major) | - | - | - | - | - | 2-2 |
| II. Andante con moto (A minor) | - | - | - | - | - | 2-4 |
| III. Scherzo: Allegro vivace (C major) | - | - | - | - | - | 3-4 |
| Trio (A major) | - | - | - | - | - | 3-4 |
| IV. Finale: Allegro vivace (C major) | - | - | - | - | - | 2-4 |

Paganini - - Concerto (in one Movement) for Violin, in D major

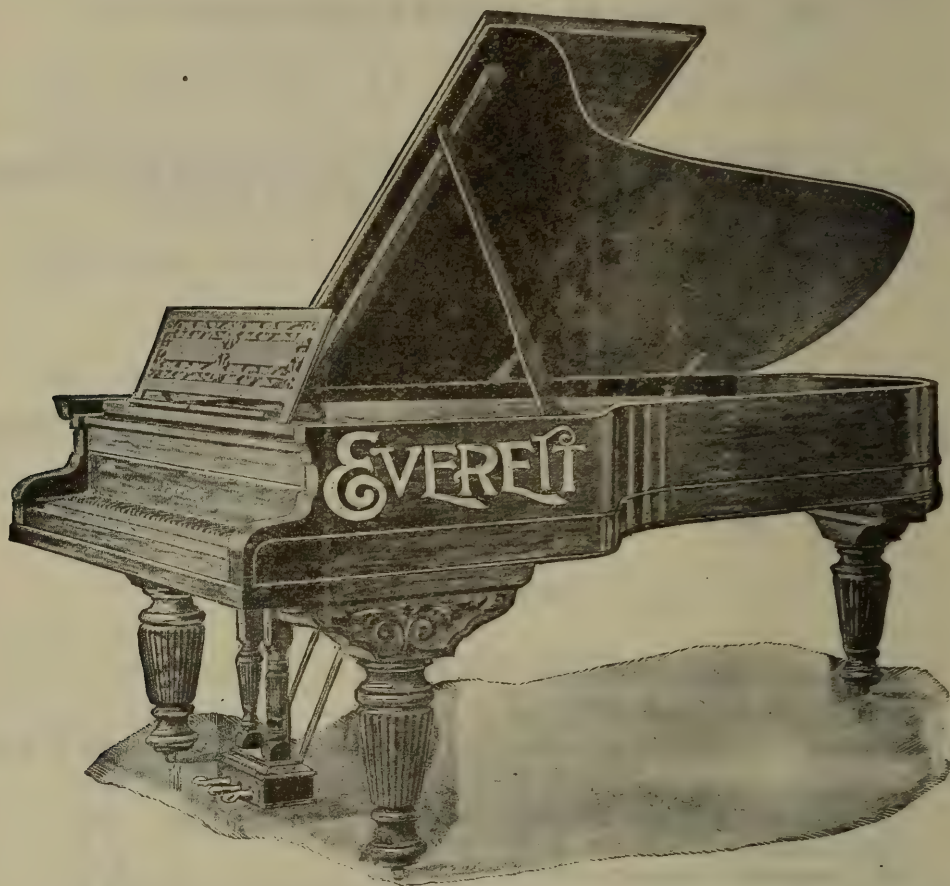
Edward A. MacDowell Symphonic Poem, "Launcelot and Elaine," Op. 25
(First time in Baltimore.)

Richard Wagner - - - - - Overture to "Tannhäuser"

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SYMPHONY No. 9, IN C MAJOR FRANZ SCHUBERT.

(Born at Lichtenthal, near Vienna, on Jan. 31, 1797; died in Vienna on Nov. 19, 1828.)

This symphony was written in March, 1828, and was never performed in Schubert's lifetime. Even the MS. score was wholly unknown until Robert Schumann discovered it in Vienna, some ten years after Schubert's death. The MS. bears signs of having been written at a single sitting; the only correction in it is the insertion of a few measures in the scherzo. The first public performance of the symphony was under Felix Mendelssohn at the Gewandhaus in Leipzig on March 22, 1839.

The first movement opens with a long introduction, *Andante* in C major (2-2 time), the theme of which is announced at once by two horns in unison without any accompaniment. This theme is then very extendedly developed by various orchestral combinations, the development sometimes assuming the character of actual working-out. So elaborate is this treatment of a single theme that one might well mistake it for the slow movement of the symphony, rather than the introduction to the first *Allegro*. At times during this development, horn-calls are heard, in the rhythm of the dotted quarter and eighth — afterwards contracted to the dotted eighth and sixteenth, as other parts of the orchestra take up the figure — which give one at least a rhythmic hint at the first theme of the main body of the movement which is soon to follow. A resounding *crescendo* climax, full of impressive dissonances, leads up to the change of tempo.

The main body of the movement, *Allegro, ma non troppo* in C major (2-2 time), begins immediately with the exposition of the first theme. This theme presents a persistent alternation of a strongly rhythmic phrase,

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given out by the strings, trumpets, and kettle-drums in octaves, with a series of shimmering repeated triplets in the higher wood-wind against triplet arpeggi in the bassoons and horns. The theme is briefly exposed, not developed. It is followed by a far longer first subsidiary; extended imitative contrapuntal passage-work on a rising and falling scale-passage in the rhythm of the first figure of the first theme, in the strings, against an harmonic background of shimmering triplets in the wind. After some excursive modulations to related keys, this subsidiary closes with a *fortissimo* perfect cadence in the tonic. Two transitional measures, modulating to E minor, lead to the second theme, a jovial melody in 3rds and 6ths in the wood-wind against waving arpeggi in the strings. The development of this second theme, and of a subsidiary derived from it, is exceedingly long and elaborate; it virtually amounts to working-out. Before it is over, a figure from the theme of the introductory *Andante* appears in the trombones as a sort of counter-theme. A short concluding passage, *fortissimo* in the full orchestra, brings the first part of the movement to an end. There is a repeat.

Notwithstanding the unusual length and elaboration of the first part, the free fantasia is almost as long. In it all the thematic material is

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exhaustively worked-out, scraps of two or three different themes being at times treated in conjunction. The third part of the movement is a regular reproduction of the first, the second theme now coming in the tonic, C minor. There is a long and tumultuous coda, *Più moto*, taken in great part from the composer's earlier overture in the Italian style in D major, and closing with a last reference to the theme of the *Andante* introduction.

The second movement, *Andante con moto* in A minor (2-4 time), is in a form which approximates to that of the sonata and of the rondo. Seven introductory measures in the strings lead to the announcement of the quaint, march-like first theme by the oboe, and repeated by oboe and clarinet in unison. This is followed by a brief subsidiary in A major, and a stronger one in A minor. Perhaps it would be better to consider these subsidiaries as the second and third members of the first theme itself. The whole is then repeated with richer effects of harmonization, contrapuntal ornament, and instrumentation. Even a third repetition is begun, but is soon interrupted by a modulation to F major and the entrance of the second theme, which is developed at considerable length. A transitional passage of soft chords in the strings, answered by notes on the horns, leads to a repetition of all that preceded the second theme in the movement, this time with even greater elaboration of contrapuntal ornament than



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before. The last repetition of the third member of the first theme is extended somewhat after the manner of a free fantasia. An episodic phrase in the 'celli, answered by the oboe, leads to a richly embroidered return of the second theme in the tonic, A major, leading to an extended coda on the first theme in A minor.

The third movement, Scherzo: *Allegro vivace* in C major (3-4 time), is as exuberantly developed as all the others in the symphony. It is based upon the elaborate development and working-out of a brilliant principal theme with two more *cantabile* subsidiaries. The principal theme is treated throughout contrapuntally; the first subsidiary appears in canon between the first violins and the 'celli; the second, as a melodious episode, first in the wood-wind, then in the violins (the one case in the whole symphony of a melodic *cantilena* being given to the violins!). There is a Trio in A major on a new theme; most elaborately and extendedly developed. After the trio, the scherzo is repeated.

The fourth movement, Finale: *Allegro vivace* in C major (2-4 time), is in the sonata-form usually applied to first movements. It opens with the brilliant first theme, two figures of which — the initial spring in the rhythm of the dotted eighth and sixteenth, and the softer triplet that follows it — are of persistent thematic importance in the movement. This theme, a sort of ideal heroic quick-step, is briefly developed; a subsidiary of flowing, melodious passage-work follows — 3rds and 6ths in the wood-wind, with figural embroidery in triplets in the violins — and is developed in climax till a brief return of the first theme leads to the nervously energetic second subsidiary, which here has rather the character of a concluding member of the first theme itself. Throughout the development of all three of these

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themes both the "initial spring" and the triplet of the first theme have been almost constantly present in one part of the orchestra or another. Now comes the second theme in the dominant, G major; a march-like melody in 3rds in the wood-wind, against a galloping rhythm in the violins and violas — taken from the triplet of the first theme — and a constantly moving *pizzicato* bass. The development is very long, elements from the concluding member of the first theme soon appearing in the working-out. A short conclusion-theme ends the first part of the movement. There is a repeat, which is, however, seldom made in performance.

There is an extended free fantasia. The third part begins irregularly in the key of E-flat major, instead of in the tonic; but, saving this irregularity of key, it presents an almost exact repetition of the first part, the second theme coming in the tonic. There is an exciting coda, based mostly on the second theme; an enormous effect is produced by often recurring repetitions of the first four notes of this theme by all the strings, horns, and trumpets in octaves. These frequent groups of four C's, given out *fortissimo*, remind one forcibly of the heavy steps of the Statue in the second finale of Mozart's *Don Giovanni*; the strongly effective repetitions of the notes C-A in the prison-scene in Gounod's *Faust* — in the dramatic climax just preceding Marguerite's "*Anges purs, anges radieux!*" — were probably suggested by them.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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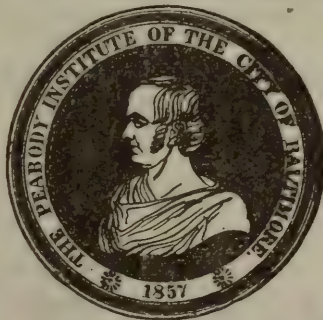
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Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed “that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow.” Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says : —

“So many mistaken ideas exist about this remarkable man’s appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove’s Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets

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over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

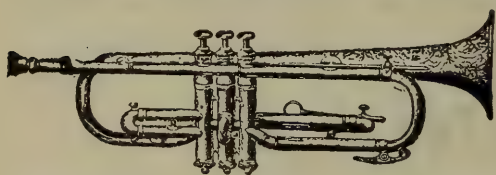
ENTR'ACTE.

ON THE MANNER OF WRITING FOR CERTAIN WIND INSTRUMENTS.

A few weeks ago I said something here about score-reading, pointing out certain difficulties connected therewith. Let me say a word or two more on this, or at least a kindred, subject.

That the conventional manner of writing for transposing instruments involves a certain amount of difficulty to the score-reader need not be denied; its all-sufficient excuse is that it presents less difficulty all round—that is, considering the reader, conductor, and player—than any other way. It remains, however, to be discussed whether some items in the manner of writing for certain instruments, or classes of instruments, are not still capable of improvement—especially as some conventions differ in different countries.

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It used to be a convention that, in writing for horns or trumpets,—the only transposing brass instruments in the orchestra at the time,—what is generally known as “middle C” (on the first ledger-line below the staff in the G-clef), always indicated the 4th harmonic of the fundamental note of

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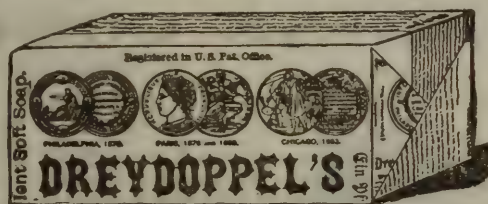
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the instrument. From this it followed that the E on the first line of the staff indicated the 5th harmonic; G on the second line, the 6th; B-flat on the third line, the 7th; C on the third space, the 8th; D on the fourth line the 9th; and E on the fourth space, the 10th. Note, by the way, that all these notes are "open notes," natural harmonics of the fundamental of the instrument, and hence require no piston nor combination of pistons to produce them; they are formed by the lips alone. This holds good for all horns and all trumpets.

But take the cornet à pistons; which has been substituted for the trumpet in most modern orchestras. It can play any trumpet part you please; moreover, the written notes indicate precisely the same degrees of pitch for the cornet that they do for the trumpet. With this difference, however: in the scale of the trumpet the notes C, E, G, B-flat, C, D, E — from middle C up to E on the fourth space — are "open," natural harmonics, requiring the use of no piston; in the scale of the cornet, on the other hand, the first E, the B-flat, and D are not open, but piston notes. How can this be? Simply because middle C (on the first leger-line below the staff) does not indicate the 4th harmonic of the fundamental of the cornet, but only the 2nd harmonic. So that the only open notes the cornet has in the above-mentioned compass are middle C, G, C, and E on the fourth space; that is, its 2nd, 3rd, 4th, and 5th harmonics — which correspond exactly in pitch to the 4th, 6th, 8th, and 10th harmonics of the trumpet. The fact is that the cornet is pitched an octave higher than its corresponding trumpet; its second octave is in unison with the trumpet's third; its third octave, in unison with the trumpet's fourth. And this fact is not indicated in the least in the now conventional manner of writing for the instrument. The

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written note means one combination of pistons to the trumpet-player, but quite another to the cornet-player. This is why cornettists find it almost impossible to learn the trumpet; on the latter they seem to themselves always to be playing an octave too high. Cornet parts ought logically to be written an octave lower than they commonly are.

Adolphe Sax proposed that, for the sake of uniformity, the parts for all transposing brass instruments should be written on the same principle as for the horn and trumpet; that is, in the G-clef, with middle C indicating always the 4th harmonic from the instrument's fundamental note (with all the pistons at rest, and all the valves closed). With this arrangement, a player would have only to accustom himself to playing with mouthpieces of different sizes, to feel perfectly at home on any piston instrument whatever, no matter what its key or register; there would then be but one universal written language for all brass instruments with valves and pistons (or cylinders).

This plan was tried for some time in France; I believe it is still adopted in scores for military bands. Its uniformity is its great charm; but in avoiding one difficulty, it brings in another. Its great drawback is that, except in the case of instruments of medium register (such as transpose less than an octave, down or up), the written part gives no notion to the eye of what octave the part is to sound in. Whether the part run in the 16-foot octave or in the 1-foot, its place on the staff is exactly the same. Parts for some of the contrabass instruments, so written, sound over two octaves below the written note; "sopranino" parts, sometimes over an octave higher. The confusion to the score-reader may be imagined. This plan has been abandoned, even in France, in orchestral scores for

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some time; I do not think it was ever applied to any but the Sax instruments. But some French writers still adhere to the old Gallic fashion of treating the bass-clarinet in B-flat as if it transposed a major 9th down, instead of a major 2nd; writing its part in the G clef, a major 9th higher than the "effect." To be sure, this makes it easier for the player to skip from the ordinary clarinet to the bass-clarinet; but it makes it harder for the score-reader.

SYMPHONIC POEM No. 2, "LAUNCELOT AND ELAINE," OPUS 25.

EDWARD MACDOWELL.

(Born in New York on Dec. 18, 1861; still living.)

This symphonic poem, suggested by Tennyson's poem of the same title, is perfectly free in form. To be sure, the form sometimes runs parallel with symphonic tradition for a while, as if in obedience to instinct rather than precalculation on the composer's part; but it would be a severe stretching of formulas to try to bring it wholly within the symphonic scheme. Still with and in spite of its freedom, the form of this composition is perfectly well balanced, and the development coherent. Yet, in so far as the form is really free, it makes technical analysis superfluous. The work is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, bass-drum and cymbals, and the usual strings. The score is dedicated to Templeton Strong.



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OVERTURE TO "TANNHÄUSER," IN E MAJOR . . . RICHARD WAGNER.

Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was first given under the composer's direction at the Royal Opera in Dresden on October 19, 1845. The coda of the overture was cut out and the overture connected with an entirely new version of the first scene of the opera for the performance of the work, in a French translation, at the Académie de Musique in Paris on March 13, 1861. Ever since the remodelled Paris version, the overture in its original shape may be regarded as a concert overture, no longer authentically connected with the opera.

The overture opens with a slow introduction, *Andante maestoso* in E major (3-4 time), in which the pilgrims' chorus, "*Beglückt darf nun dich, o Heimath, ich schauen*," from the third act of the opera, is given almost entire ; at first *piano* by the lower wood-wind and horns, then *fortissimo* with the melody in the three trombones, against a persistent whirling figure in the violins, then dying away again to *pianissimo* in the clarinets and bassoons. The main body of the overture, *Allegro* in E major (4-4 time),

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begins suddenly, before the completion of the pilgrims' chant, with its spirally ascending first theme in the violas against high *tremolos* in the violins. This first period of the movement is taken up entirely with bacchanalian music from the opening scene in the Venus Mountain. It is followed by a first subsidiary in the same key, a passionate, sighing figure in the violins against ascending chromatic scale-passages in the 'celli, which soon leads to the heroic second theme, Tannhäuser's song to Venus, "*Dir töne Lob!*" in the first act of the opera, in the dominant, B major. This is followed by a return of the bacchanalian music of the first theme, leading after a while to a *pianissimo* episode in which the clarinet sings the melody of Venus's appeal to Tannhäuser, "*Geliebter komm', sieh' dort die Grotte*, in the scene in the Venus Mountain. This takes the place of the regular free fantasia. The third part begins with the passionate first subsidiary, which leads as before to the second theme, now in the tonic, E major, after which the bacchanalian music returns more wildly than ever. After some very stormy developments, the figure of the violins, which accompanied the pilgrims' chant in the introduction, returns in a more rapidly whirling version, and soon the coda begins, in which the pilgrims' chant is repeated, as in the introduction, the violin figure growing more and more rapid as the last *fortissimo* verse of the chant is given out by the three trombones and three trumpets in unison, to full harmony in the rest of the orchestra.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, cymbals, triangle, tambourine, and the usual strings.





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PROGRAMMES

OF THE

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WEDNESDAY AFTERNOON, DEC. 14,
AT 2 PRECISELY,

AND THE

SECOND CONCERT

THURSDAY EVENING, DEC. 15,
AT 8.15 PRECISELY.

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His Majesty, Emperor William II. of Germany, on June 13, 1893, also bestowed on our Mr. WILLIAM STEINWAY the order of THE RED EAGLE, III. Class, an honor never before granted to a manufacturer.

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The Royal Academy of St. Cæcilia have, on account of his eminent merit in the domain of music, and in conformity to their Statutes, Article 12, solemnly decreed to receive William Steinway into the number of their honorary members. Given at Rome, April 15, 1894, and in the three hundred and tenth year from the founding of the society.

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SECOND MATINEE, WEDNESDAY AFTERNOON, DEC. 14, AT 2.

PROGRAMME.

Franz Schubert - - - - - Symphony No. 9, in C major

- | | |
|--|-----|
| I. Andante (C major) - - - - - | 2-2 |
| Allegro, ma non troppo (C major) - - - - - | 2-2 |
| II. Andante con moto (A minor) - - - - - | 2-4 |
| III. Scherzo: Allegro vivace (C major) - - - - - | 3-4 |
| Trio (A major) - - - - - | 3-4 |
| IV. Finale: Allegro vivace (C major) - - - - - | 2-4 |

Paganini - - - - - Concerto (in one Movement) for Violin, in D major

Edward A. MacDowell Symphonic Poem, "Launcelot and Elaine," Op. 25
(First time in New York.)

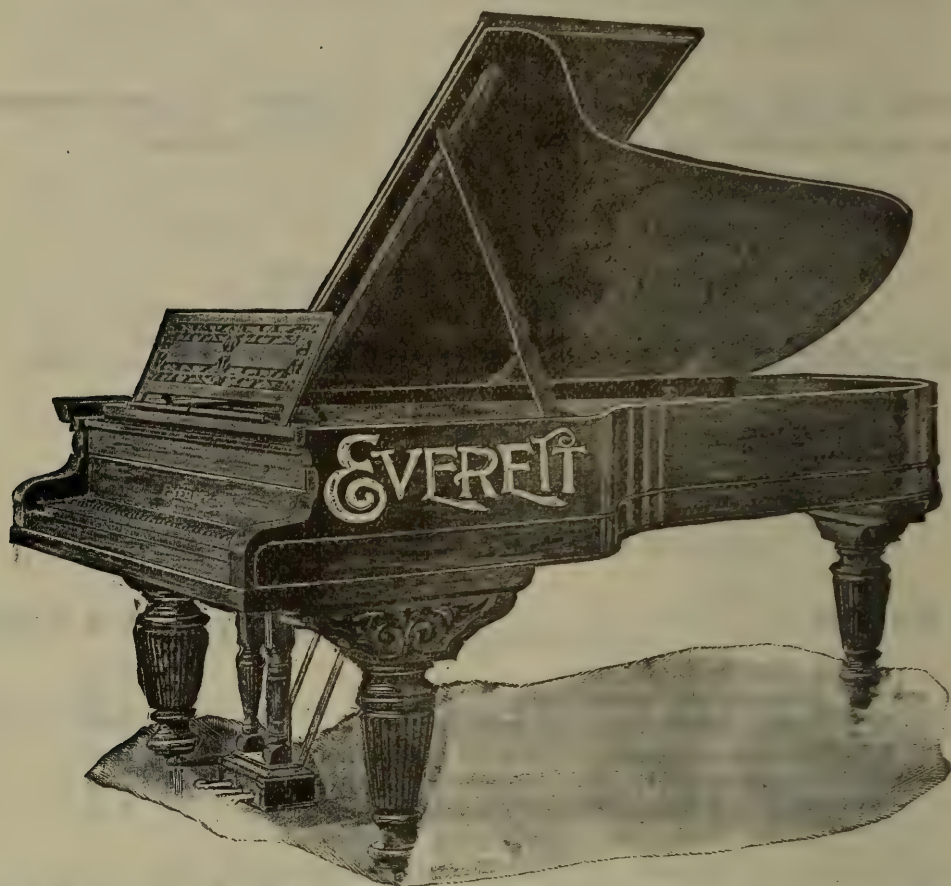
Richard Wagner - - - - - Overture to "Tannhäuser"

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*For the Programme of the Second Concert, to-morrow (Thursday)
evening, December 15, see page 15.*

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SYMPHONY NO. 9, IN C MAJOR FRANZ SCHUBERT.

(Born at Lichtenthal, near Vienna, on Jan. 31, 1797; died in Vienna on
Nov. 19, 1828.)

This symphony was written in March, 1828, and was never performed in Schubert's lifetime. Even the MS. score was wholly unknown until Robert Schumann discovered it in Vienna, some ten years after Schubert's death. The MS. bears signs of having been written at a single sitting; the only correction in it is the insertion of a few measures in the scherzo. The first public performance of the symphony was under Felix Mendelssohn at the Gewandhaus in Leipzig on March 22, 1839.

The first movement opens with a long introduction, *Andante* in C major (2-2 time), the theme of which is announced at once by two horns in unison without any accompaniment. This theme is then very extendedly developed by various orchestral combinations, the development sometimes assuming the character of actual working-out. So elaborate is this treatment of a single theme that one might well mistake it for the slow movement of the symphony, rather than the introduction to the first *Allegro*. At times during this development, horn-calls are heard, in the rhythm of the dotted quarter and eighth — afterwards contracted to the dotted eighth and sixteenth, as other parts of the orchestra take up the figure — which give one at least a rhythmic hint at the first theme of the main body of the movement which is soon to follow. A resounding *crescendo* climax, full of impressive dissonances, leads up to the change of tempo.

The main body of the movement, *Allegro, ma non troppo* in C major (2-2 time), begins immediately with the exposition of the first theme. This theme presents a persistent alternation of a strongly rhythmic phrase,

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given out by the strings, trumpets, and kettle-drums in octaves, with a series of shimmering repeated triplets in the higher wood-wind against triplet arpeggi in the bassoons and horns. The theme is briefly exposed, not developed. It is followed by a far longer first subsidiary; extended imitative contrapuntal passage-work on a rising and falling scale-passage in the rhythm of the first figure of the first theme, in the strings, against an harmonic background of shimmering triplets in the wind. After some excursive modulations to related keys, this subsidiary closes with a *fortissimo* perfect cadence in the tonic. Two transitional measures, modulating to E minor, lead to the second theme, a jovial melody in 3rds and 6ths in the wood-wind against waving arpeggi in the strings. The development of this second theme, and of a subsidiary derived from it, is exceedingly long and elaborate; it virtually amounts to working-out. Before it is over, a figure from the theme of the introductory *Andante* appears in the trombones as a sort of counter-theme. A short concluding passage, *fortissimo* in the full orchestra, brings the first part of the movement to an end. There is a repeat.

Notwithstanding the unusual length and elaboration of the first part, the free fantasia is almost as long. In it all the thematic material is exhaustively worked-out, scraps of two or three different themes being at times treated in conjunction. The third part of the movement is a regular reproduction of the first, the second theme now coming in the tonic, C minor. There is a long and tumultuous coda, *Più moto*, taken in great part from the composer's earlier overture in the Italian style in D major, and closing with a last reference to the theme of the *Andante* introduction.

The second movement, *Andante con moto* in A minor (2-4 time), is in a form which approximates to that of the sonata and of the rondo. Seven introductory measures in the strings lead to the announcement of the quaint, march-like first theme by the oboe, and repeated by oboe and clarinet in unison. This is followed by a brief subsidiary in A major, and a stronger one in A minor. Perhaps it would be better to consider these subsidiaries as the second and third members of the first theme itself. The whole is then repeated with richer effects of harmonization, contrapuntal ornament, and instrumentation. Even a third repetition is begun, but is soon interrupted by a modulation to F major and the entrance of the second theme, which is developed at considerable length. A transitional passage of soft chords in the strings, answered by notes on the horns, leads to a repetition of all that preceded the second theme in the movement, this time with even greater elaboration of contrapuntal ornament than

before. The last repetition of the third member of the first theme is extended somewhat after the manner of a free fantasia. An episodic phrase in the 'celli, answered by the oboe, leads to a richly embroidered return of the second theme in the tonic, A major, leading to an extended coda on the first theme in A minor.

The third movement, Scherzo: *Allegro vivace* in C major (3-4 time), is as exuberantly developed as all the others in the symphony. It is based upon the elaborate development and working-out of a brilliant principal theme with two more *cantabile* subsidiaries. The principal theme is treated throughout contrapuntally; the first subsidiary appears in canon between the first violins and the 'celli; the second, as a melodious episode, first in the wood-wind, then in the violins (the one case in the whole symphony of a melodic *cantilena* being given to the violins!). There is a Trio in A major on a new theme; most elaborately and extendedly developed. After the trio, the scherzo is repeated.

The fourth movement, Finale: *Allegro vivace* in C major (2-4 time), is in the sonata-form usually applied to first movements. It opens with the brilliant first theme, two figures of which — the initial spring in the rhythm of the dotted eighth and sixteenth, and the softer triplet that follows it — are of persistent thematic importance in the movement. This theme, a sort of ideal heroic quick-step, is briefly developed; a subsidiary of flowing, melodious passage-work follows — 3rds and 6ths in the wood-wind, with figural embroidery in triplets in the violins — and is developed in climax till a brief return of the first theme leads to the nervously energetic second subsidiary, which here has rather the character of a concluding member of the first theme itself. Throughout the development of all three of these

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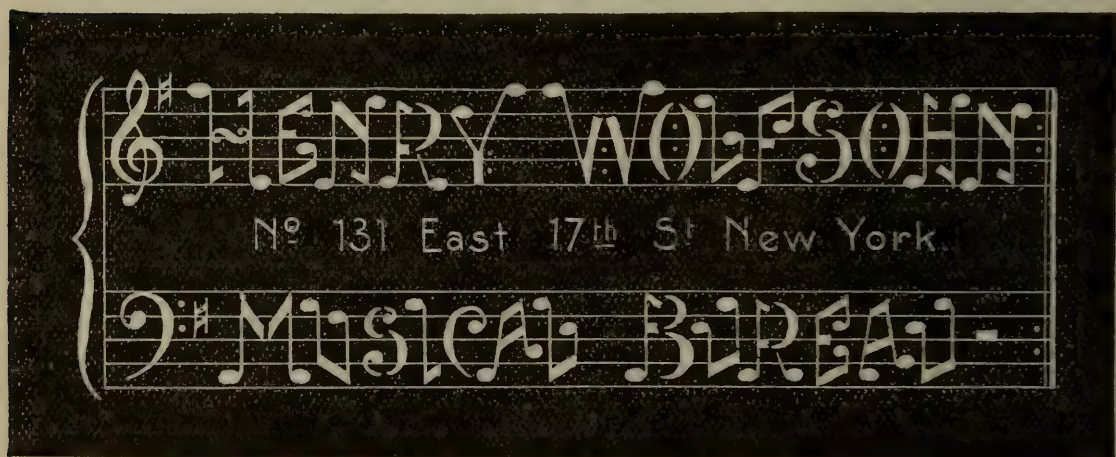
OTHERS IN PREPARATION.

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themes both the "initial spring" and the triplet of the first theme have been almost constantly present in one part of the orchestra or another. Now comes the second theme in the dominant, G major; a march-like melody in 3rds in the wood-wind, against a galloping rhythm in the violins and violas — taken from the triplet of the first theme — and a constantly moving *pizzicato* bass. The development is very long, elements from the concluding member of the first theme soon appearing in the working-out. A short conclusion-theme ends the first part of the movement. There is a repeat, which is, however, seldom made in performance.

There is an extended free fantasia. The third part begins irregularly in the key of E-flat major, instead of in the tonic; but, saving this irregularity of key, it presents an almost exact repetition of the first part, the second theme coming in the tonic. There is an exciting coda, based mostly on the second theme; an enormous effect is produced by often recurring repetitions of the first four notes of this theme by all the strings, horns, and trumpets in octaves. These frequent groups of four C's, given out *fortissimo*, remind one forcibly of the heavy steps of the Statue in the second finale of Mozart's *Don Giovanni*; the strongly effective repetitions of the notes C-A in the prison-scene in Gounod's *Faust* — in the dramatic climax just preceding Marguerite's "*Anges purs, anges radieux!*" — were probably suggested by them.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.



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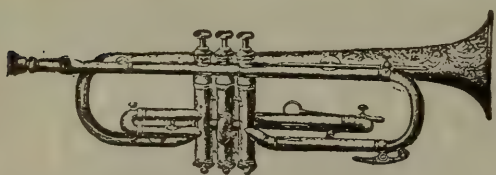
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ESTABLISHED 1780.

Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says: —

"So many mistaken ideas exist about this remarkable man's appearance that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man; for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have ex-

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cuted. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

SYMPHONIC POEM NO. 2, "LAUNCELOT AND ELAINE," OPUS 25.

EDWARD MACDOWELL.

(Born in New York on Dec. 18, 1861; still living.)

This symphonic poem, suggested by Tennyson's poem of the same title, is perfectly free in form. To be sure, the form sometimes runs parallel with symphonic tradition for a while, as if in obedience to instinct rather than precalculation on the composer's part; but it would be a severe stretching of formulas to try to bring it wholly within the symphonic scheme. Still with and in spite of its freedom, the form of this composition is perfectly well balanced, and the development coherent. Yet, in so far as the form is really free, it makes technical analysis superfluous. The

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Tosti . . . "Spring"	Mattei . . . "Leave me not"
" " "Love me To-day"	White, M. V. . . . "King Charles"
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Liddle . . . "I love thee, Life"	Allitsen . . . "Lord is my Light"
" " "Child Musician"	" " "Like as the Hart"
	" " "When the Boys come Home"

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work is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, bass-drum and cymbals, and the usual strings. The score is dedicated to Templeton Strong.

OVERTURE TO "TANNHÄUSER," IN E MAJOR . . . RICHARD WAGNER.

Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was first given under the composer's direction at the Royal Opera in Dresden on October 19, 1845. The coda of the overture was cut out and the overture connected with an entirely new version of the first scene of the opera for the performance of the work, in a French translation, at the Académie de Musique in Paris on March 13, 1861. Ever since the remodelled Paris version, the overture in its original shape may be regarded as a concert overture, no longer authentically connected with the opera.

The overture opens with a slow introduction, *Andante maestoso* in E major (3-4 time), in which the pilgrims' chorus, "*Beglückt darf nun dich, o Heimath, ich schauen*," from the third act of the opera, is given almost entire; at first *piano* by the lower wood-wind and horns, then *fortissimo* with the melody in the three trombones, against a persistent whirling figure in the violins, then dying away again to *pianissimo* in the clarinets and bassoons. The main body of the overture, *Allegro* in E major (4-4 time),

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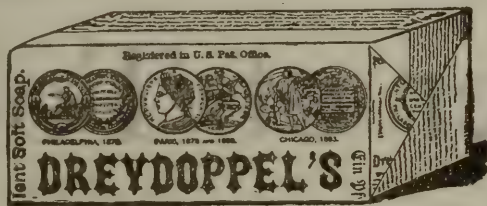
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begins suddenly, before the completion of the pilgrims' chant, with its spirally ascending first theme in the violas against high *tremolos* in the violins. This first period of the movement is taken up entirely with bacchanalian music from the opening scene in the Venus Mountain. It is followed by a first subsidiary in the same key, a passionate, sighing figure in the violins against ascending chromatic scale-passages in the 'celli, which soon leads to the heroic second theme, Tannhäuser's song to Venus, "*Dir töne Lob!*" in the first act of the opera, in the dominant, B major. This is followed by a return of the bacchanalian music of the first theme, leading after a while to a *pianissimo* episode in which the clarinet sings the melody of Venus's appeal to Tannhäuser, "*Geliebter komm', sieh' dort die Grotte*, in the scene in the Venus Mountain. This takes the place of the regular free fantasia. The third part begins with the passionate first subsidiary, which leads as before to the second theme, now in the tonic, E major, after which the bacchanalian music returns more wildly than ever. After some very stormy developments, the figure of the violins, which accompanied the pilgrims' chant in the introduction, returns in a more rapidly whirling version, and soon the coda begins, in which the pilgrims' chant is repeated, as in the introduction, the violin figure growing more and more rapid as the last *fortissimo* verse of the chant is given out by the three trombones and three trumpets in unison, to full harmony in the rest of the orchestra.

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PROGRAMME.

Peter Ilyitch Tchaikovsky - Symphony No. 5, in E minor, Op. 64

- | | | | | | | |
|---|---|---|---|---|---|------|
| I. Andante (E minor) | - | - | - | - | - | 4-4 |
| Allegro con anima (E minor) | - | - | - | - | - | 6-8 |
| II. Andante cantabile, con alcuna licenza (D major) | | | | | | 12-8 |
| III. Valse: Allegro moderato (A major) | - | - | - | - | - | 3-4 |
| IV. Finale: Andante maestoso (E major) | - | - | - | - | - | 4-4 |
| Allegro vivace (E minor) | - | - | - | - | - | 2-2 |

Ludwig van Beethoven - - Concerto for Violin, in D major, Op. 61

- | | | | | | | |
|-------------------------------------|---|---|---|---|---|-----|
| I. Allegro, ma non troppo (D major) | - | - | - | - | - | 4-4 |
| II. Larghetto (G major) | - | - | - | - | - | 4-4 |
| III. Rondo (D major) | - | - | - | - | - | 6-8 |

Camille Saint-Saëns Symphonic Poem No. 1, "Omphale's Spinning-
Wheel," Op. 31

Franz Liszt - - - Symphonic Poem No. 3, "The Preludes"

SOLOIST,

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(Born at Votkinsk, in the government of Viatka, Russia, on Dec. 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

The first movement opens with a short slow introduction, *Andante* in E minor (4-4 time), in which the two clarinets in unison give out and develop a mournful theme of unmistakably Slavic character, accompanied by the strings. The half-cadence with which this development ends, on the major triad of B, leads immediately over to the main body of the movement, *Allegro con anima* in E minor (6-8 time).

This begins with the announcement of the first theme by the clarinet and bassoon in octaves over a simple *staccato* chord accompaniment in the strings. This theme, beginning *pianissimo*, is forthwith made the subject of unusually extended developments, extending over seventy-four measures and swelling at length to the most resounding double-*fortissimo* of the full orchestra. A more *cantabile* second theme then sets in in B minor (minor of the dominant), at first in the strings, then worked up by fuller and fuller orchestra; the development is, however, concise compared to that of the first theme. A more lively conclusion-theme follows next, *Un pochettino più animato*, in D major (relative major of the preceding B minor) in the clarinets, oboes, horns, and bassoons, with answering phrases in the strings, and is worked up at considerable length in alternation with a more expressively *cantabile* subsidiary, *Molto più tranquillo*; the development of these two themes brings the very long first part of the movement to an



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end. There is no repeat and no closing cadence, but the first part merges forthwith in the working-out of the free fantasia.

This free fantasia is not long compared with the enormous extent of the first part of the movement, and is impulsively dramatic rather than contrapuntally elaborate. The third part begins regularly with the *pianissimo* return of the first theme in the tonic, now as a bassoon solo with the same accompaniment as before; its development is considerably curtailed, and leads, after a double-*fortissimo* climax, to the entrance of the second theme in the tonic E major. The conclusion-theme and its subsidiary also come in the tonic, and there is a long and brilliant coda, the movement ending, however, *pianissimo* in the original E minor.

The second movement, *Andante cantabile, con alcuna licenza* in D major (12-8 time), opens with eight measures of ecclesiastical harmonies in the lower strings,—beginning in the relative B minor, but modulating to the tonic D major,—after which the horn sings an expressive melody in D major, with the clarinet “singing second” at times in its *chalumeau*, over a plain harmonic accompaniment in the strings. Then the oboe, imitated by the horn, gives out the principal theme of the movement in F-sharp major; this is, however, merely episodic and preparatory, for the real development of the theme begins a little later, when it comes in the tonic D major in the first violins and violas in octaves, against a triplet accompaniment in the wind. We now change to *Moderato con anima* in F-sharp minor (4-4 time), and the clarinet begins the second theme, a fitful, passionate melody, which is developed at considerable length in gradual climax by various combinations of instruments, leading after a while to a resounding double-*fortissimo* return of the theme of the slow introduction to

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the first movement in the full orchestra in D major; the harmonization of this theme is now peculiar, it resting throughout upon an organ-point on G-natural (the fourth degree of the scale), thus making the chord of the 2nd (third inversion of the dominant 7th) strangely predominant. Now begins the second part of the movement, a *pizzicato* accompaniment in the strings taking up the unresolved chord of the 2nd and then resolving it, as the first violins, playing on the G-string, take up the melody played by the horn at the beginning of the first part, now imitated by the oboe. This theme is now very extendedly developed by fuller and fuller orchestra, the principal theme coming in at the apex of a double-*fortissimo* climax, and leading, as before, to a resounding return of the theme of the opening *Andante* of the symphony, this time *Allegro non troppo* (4-4 time), the harmony being a sustained diminished-7th chord on G-sharp, suddenly changing to the triad of G minor, as a recitative-like passage in the clarinets and bassoons in octaves leads over to the short coda — *Tempo primo* in D major (12-8 time) — on the principal theme, the movement ending in double-*pianissimo*.

The third movement, Valse: *Allegro moderato* in A major (3-4 time), is exceedingly simple in form, being nothing more than the development of two contrasted themes, without trio. As far as I know, this is the only instance, except the third movement of Berlioz's *Fantastic* symphony, of a waltz being substituted for the regular scherzo of a symphony; a fact which is somewhat curious, considering that the symphonic scherzo was originally in 3-4 time (as a quickened form of the older symphonic minuet), and that this might easily have suggested the waltz — especially after Chopin's artistic development of the waltz-form in his pianoforte works. Moreover,

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the third movement of a symphony was of old a dance (minuet), and this makes it the more strange that modern composers should have so eschewed the most characteristically modern dance-rhythm of all, namely, the waltz. Toward the close of this waltz-movement of Tchaikovsky's the theme of the slow introduction to the first movement of the symphony returns softly, and rather grimly, in the clarinets and bassoons, as much as to say: "Aren't you ashamed to be dancing waltzes when there is more weighty business in hand?"

The fourth movement, Finale, opens with a long and rather elaborate development of the theme of the introduction to the first movement, by way of solemn prelude, *Andante maestoso* in E major (4-4 time). This pompous introduction leads after a while to the main body of the movement, *Allegro vivace* in E minor (2-2 time.)

This is essentially in the sonata-form, although a persistent tendency in the direction of working-out and the frequent recurrence of figures from the first theme in developments in passage-work somewhat obscure the exposition. The strong, rude first theme begins immediately, *forte* in the strings and some of the wind, and is extendedly developed, at times with rhythmic variations that almost suggest a subsidiary. A more joyous second theme follows in D major, at first in the wood-wind over a string accompaniment, later in the violins in C major, leading to a subsidiary, also for the most part in C major, of mighty chord passages in the brass alternating with rushing-scales in the strings and wood-wind. This is followed by some furious passage-work on figures from the first theme, through which ring out stern unison phrases in the horns. The second theme returns again, double-*fortissimo* in the wood-wind and strings, lead-



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ing to a brilliant conclusion-theme in the tonic E minor. This last theme has hardly got under way when the first theme returns in the tonic — there is no free fantasia — and the third part of the movement begins; the development is much the same as in the first part, but is suddenly interrupted just short of the return of the second theme. Now comes an ominous pause: then, *Moderato assai e molto maestoso* in E major (4-4 time), against flowing triplets in the wood-wind and a martial counter-theme in the horns and trumpets, the united violins, violas, and 'celli broadly intone the theme of the introduction to the first movement; the theme passes later into the clarinets and trumpets double-*fortissimo* against rushing counter-point in the higher strings and wood-wind, debouching at last into a *Presto* (2-2 time) in which, after some developments on a figure from the first theme of the movement in the bass, the second theme returns joyously, double-*fortissimo* in the full orchestra. This climax is followed in turn by a final *Molto meno mosso* in 6-4 time, in which the first theme of the main body of the first movement returns, as closing apotheosis, in treble-*fortissimo* in the clarinets and trumpets against great swept *staccato* chords in the rest of the orchestra.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Theodor Ave-Lallement, in Hamburg.

CONCERTO FOR VIOLIN, IN D MAJOR, OPUS 61.

LUDWIG VAN BEETHOVEN.

This concerto was written for Clement, leading first violin in the orchestra at the Theater an der Wien, in Vienna, and first played by him at a concert of his own on December 23, 1806. Beethoven was often behind-hand in finishing compositions promised to distinguished solo players; there is abundant evidence that this concerto was finished in a great hurry, and was ready just in the nick of time for the concert. Indeed, it was completed so very late that there was no chance for rehearsing the whole of it, and the unlucky Clement had to play a good deal of his part at sight before the audience. As the concerto is still one of the most difficult in existence, notwithstanding the enormous advance of violin technique since Beethoven's day, the quality of this first performance may easily be imagined. The work seems to have been a favorite with the composer; for

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after the first performance he not only spent much time and labor upon remodelling the solo part, but even made a separate arrangement of the whole as a pianoforte concerto, leaving the orchestral parts, however, the same as in the original violin version.* But, even after Beethoven's remodelling of the solo violin part, the concerto went into eclipse for a good while; it was too foreign to the violin-playing habits of the day, and exceedingly few violinists cared to attempt it; its great length also militated against its being popular with performers. It was not until Joseph Joachim revived it, many years after Beethoven's death, that it began to take its place in the standard repertory of violinists. Since then, however, it has continued to stand at the head of all violin concertos.

The first movement, *Allegro ma non troppo* in D major (4-4 time), begins with a long orchestral ritornello. Four soft strokes of the kettle-drums on D usher in the first theme which is given out by the oboes, clarinets, and bassoons. After the first phrase of the theme we hear four more soft kettle-drum strokes on A, and the wind instruments then go on with the second phrase. Now come four soft D-sharps in the first violins; the ear is puzzled; what can come next? Is this D-sharp the leading-note of E minor? or what is it? With the next measure light comes! The chord of the dominant 7th (on A) shows the D-sharp to have been a semi-tone *appoggiatura* below the second degree of the scale (5th of the dominant). Upon the whole, this problematical D-sharp, coming no one at first knows

* There is nothing new under the sun! In one of the cadenzas Beethoven wrote to the first movement of the pianoforte version of this concerto there is a long passage in which the pianoforte is accompanied by the kettle-drums. Not only was it unusual to have any part of the orchestra take part in a cadenza for the solo instrument, but this idea of a combination between the pianoforte and kettle-drums was doubly original. Now, curiously enough, we find just this combination in the cadenza of Paderewski's Polish Fantasia for pianoforte and orchestra. That Paderewski did not know that Beethoven had anticipated him in this matter is more than probable; for all Beethoven's cadenzas to his own concertos have long since become so antiquated and out of fashion that few modern pianists have even looked at them; least of all at the cadenza to this pianoforte version of the violin concerto, which is never played at all. It is a sheer case of *Pereant qui ante nos!*

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whence, is at once one of the weirdest and most characteristic strokes of genius in all Beethoven. The exposition of the first theme is followed by a first subsidiary in the same key; after a modulation by deceptive cadence to B-flat major, it returns to the tonic, in which key the second theme makes its appearance. This theme (only eight measures in length) is first given out by the wood-wind and horns in D major, and then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli; it is developed at some length. It is followed by a short second subsidiary, which is worked up to a *crescendo* climax, and leads to the triumphant conclusion-theme, which is still in the tonic and brings the first part of the movement to a close with a half-cadence on the dominant chord.

Now the solo violin enters. The first part of the movement is repeated, as is usual in concertos, the solo instrument either playing the themes, or else embroidering them with rich figural tracery. It is, however, worth noting that the irregularity of this part — its second and conclusion themes coming in the tonic — is cured in the repetition, both these themes now coming in the dominant. The conclusion-theme is also worked up to a longer climax than before, the solo violin running through a series of *bravura* scale-passages, arpeggj, and ascending trills that lead at last to a resounding *tutti* in F major. Here the free fantasia begins; the working-out is in the orchestra for a while, until the solo violin comes in as it did at first — only now in C major — then modulates to B minor, in which key the first theme makes its reappearance. The remainder of the working-out is long, elaborate, and exceedingly brilliant.

The return of the first theme in the tonic at the beginning of the third

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part of the movement comes as a *fortissimo* orchestral *tutti*; the solo violin enters on the first subsidiary, and the development proceeds very much as it did in the repetition of the first part. The climax on the conclusion theme leads to a hold of the full orchestra on the dominant, A. Here the cadenza is introduced, after which a brief coda ends the movement.

The second movement, *Larghetto* in G major (4-4 time), is one of those short, ecstatic slow movements in a perfectly free form, pendants to which may be found in the *Waldstein* sonata, opus 53, and the fourth pianoforte concerto, in G major, opus 58. One can almost look upon it as a slow introduction to the Finale — with which it is enchained — rather than as an independent movement by itself. The muted strings give out a suave theme, which is forthwith repeated by the clarinet and horns, accompanied by the strings, while the solo violin embroiders it with more and more elaborate figuration. It seems as if the solo instrument were listening in rapture to the theme, and expatiating upon its beauty in its own way. The strings then repeat the theme *forte*, loud calls from the clarinets, bassoons, and horns answering every phrase of it. Then the solo violin enters again and goes through some brief passage-work which leads to a more *cantabile* second theme, given out and developed by the solo instrument and accompanied at first by the strings, then by the wood-wind. A free cadenza for the solo violin leads over to the next movement.

The third movement, Rondo in D major (6-8 time, tempo not indicated), is built up on one of those rollicking peasant-dance themes, of which we find so many examples in Haydn's final rondos. The second theme, a sort of vivacious hunting-call for the horns, is equally bright and cheery. The movement is in the regular rondo-form, and is worked up at consider-

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able length and with immense brilliancy. The composer has made provision for the insertion of a free cadenza near the end.

SYMPHONIC POEM NO. 1, "OMPHALE'S SPINNING-WHEEL," OPUS 31.

CAMILLE SAINT-SAËNS.

(Born in Paris on Oct. 9, 1835; still living.)

The following "Notice" is printed on the fly-leaf of the orchestral score of this symphonic poem :

The subject of this orchestral poem is feminine seductiveness, the triumphant struggle of weakness with strength. The *spinning-wheel* is but a pretext, chosen merely from the point of view of rhythm and of the general physiognomy of the composition.

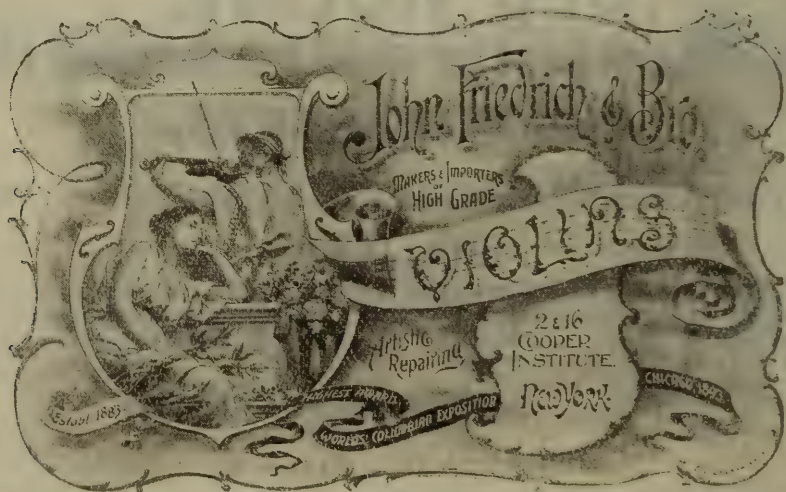
Persons who are interested in looking up details will see on page 19 (letter J) Hercules groaning in the bonds he cannot break, and on page 32 (letter L) Omphale laughing at the hero's futile efforts.

The whole composition is a piece of tone-painting, perfectly free in form, — although some approximation to the form of Scherzo and Trio is noticeable,—and, as such, not easily susceptible of technical analysis. It is, however, worth noting how Saint-Saëns has here followed Liszt's lead in subjecting characteristic themes to various rhythmic changes in the course of their development and working-out. This composition is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, 1 cymbal (struck with a bass-drum-stick), 1 triangle, 1 bass-drum (with kettle-drumsticks), harp, and the usual strings. The score is dedicated to Augusta Holmès.

SYMPHONIC POEM NO. 3, "THE PRELUDES" FRANZ LISZT.

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31 /August 1, 1886.)

The poetic subject of this composition is the following passage from Lamartine's *Méditations poétiques* :



What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted day-break of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar; and what wounded spirit, when one of these tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and, when "the trumpet's loud clangor has called him to arms," he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength.

The work opens, *Andante* in C major (4-4 time), with a vaguely outlined, solemn motive, given out softly by all the strings in octaves, and answered by the wood-wind in harmony; this motive is worked up for some time in a gradual *crescendo*, until it leads to an *Andante maestoso* in the same key (12-8 time), in which a new rhythmic phase of the same theme is given out *fortissimo* by the 'celli, double-basses, bassoons, trombones, and tuba, against sustained harmonies in the other wind instruments and brilliant rising and falling arpeggj in the violins and violas. The development of this second phase of the theme leads, by a short *decrescendo*, to a third phase still, a tender *cantabile* melody in 9-8 (3-4) time, sung by the 'celli and second violins—after a sudden transition to E major, by the horn—against a waving accompaniment in the first violins, the basses and bassoons coming in after every phrase with the first figure of the original solemn phase of the theme itself. The fuller development of this third phase of the principal theme leads after a while to the entrance of the second theme (which, different as it sounds, might really be called a fourth phase of the first) in E major, given out by the quartet of horns and another quartet of muted violas *divisi*, against arpeggj in the violins and harp. This second theme may be called the "Love-motive." After being played through by the horns and violas, it passes into the oboes, clarinets, and bassoons, against a more elaborate accompaniment in the lower strings and harp, while the violins and flutes bring in melodiously flowing passages between the phrases. The working-up becomes more tempestuous, but is suddenly interrupted by a slower, sighing figure in the wood-wind, then in the violins, and the horn brings back the third phase of the principal theme *pianissimo*, while the violins still linger on with the initial figures of the "Love-motive." The third phase of the theme then fades away in the flutes and clarinets.

Then comes an *Allegro ma non troppo* (2-2 time), in which the initial figure of the principal theme is made the basis of a violent passage, suggestive of a hurricane, during the further development of which by the full

orchestra a stern, warlike theme (fifth phase of the principal theme) is thundered forth by the brass over a stormy arpeggio accompaniment in the strings. As the tempest dies away, the third phase of the principal theme returns in the oboes, then in the strings, and a sudden transition to A major brings an *Allegretto pastorale* (6-8 time): a quiet pastoral melody, the third theme, is given out in fragments by the horn, oboe, and clarinet in alternation, and then developed by the wood-wind and strings, for some time. It leads to a return of the "Love-motive" in the violins, while the violas and first 'celli play figures from the pastoral motive against it, as a counter-theme. The "Love-motive" is once more developed at a considerable length, by fuller and fuller orchestra in constant *crescendo*, appearing at last in its full splendor in C major in the horns and violas, and then in all the wood-wind and horns, the counter-theme from the pastoral motive always accompanying it in various parts of the orchestra. Then comes an *Allegro marziale animato* in C major (2-2 time), in which the third phase of the principal theme appears in the horns and trumpets against rapid ascending and descending scales in the violins; but it is no longer a tender *cantilena*, it is now transformed to a martial march, between every phrase of which the trombones, violas, and basses come in with fragments of the original phase of the theme. The development is very brilliant, until the whole orchestra dashes in *fortissimo* upon a march movement in which the "Love motive" and the third phase of the principal theme are so nicely fitted

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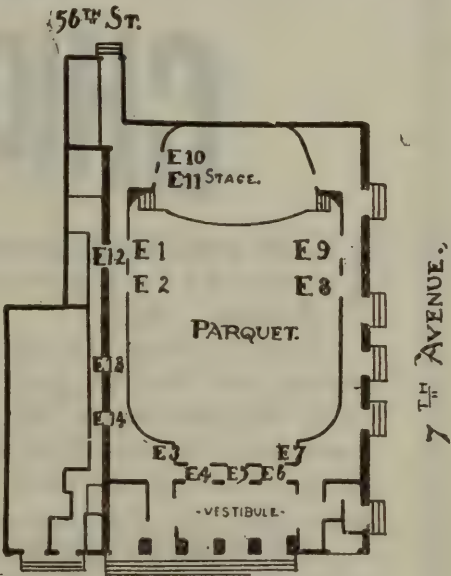
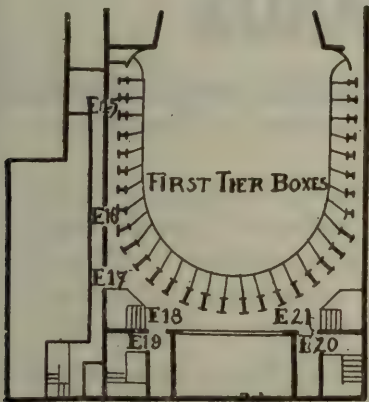
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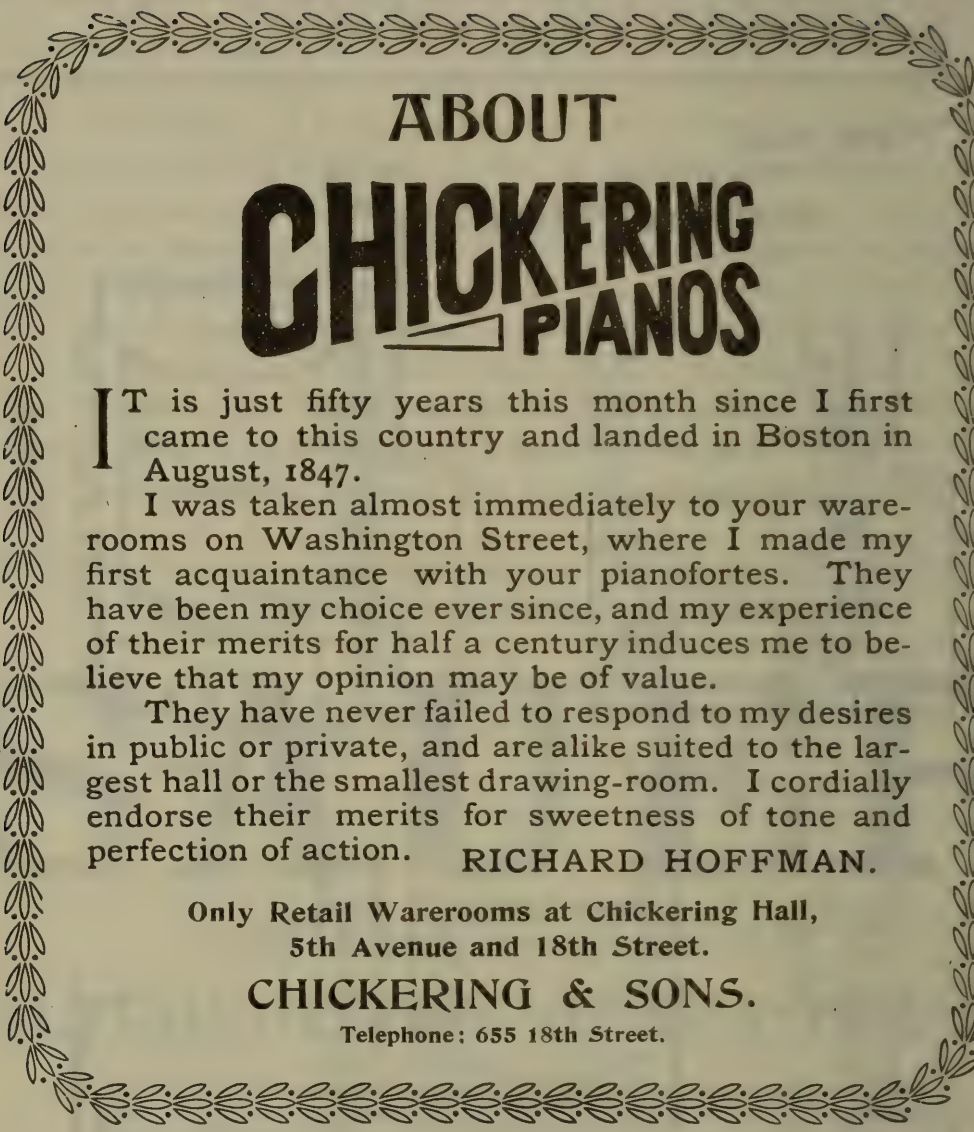
together that they seem like the development of one march-melody. The sudden changes of key in this march — C major, E-flat major, F-sharp major — are especially characteristic of Liszt. The development continues with unabated brilliancy, until at last the resounding second phase of the principal theme returns *fortissimo* in the basses, bassoons, trombones, and tuba, in C major (12-8 time), against the same harmonies in the other wind instruments and arpeggj in the violins and violas as near the beginning of the composition, and brings it to a sonorous close.

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PROGRAMMES

OF THE

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FRIDAY AFTERNOON, DEC. 16,
AT 3.30 PRECISELY,

AND THE

SECOND CONCERT

SATURDAY EVENING, DEC. 17,
AT 8.15 PRECISELY.

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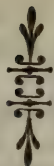
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SECOND MATINEE, FRIDAY AFTERNOON, DECEMBER 16, AT 3.30.

PROGRAMME.

Peter Ilyitch Tchaikovsky - Symphony No. 5, in E minor, Op. 64

- | | | | | | | |
|---|------|---|---|---|---|-----|
| I. Andante (E minor) | - | - | - | - | - | 4-4 |
| Allegro con anima (E minor) | - | - | - | - | - | 6-8 |
| II. Andante cantabile, con alcuna licenza (D major) | 12-8 | | | | | |
| III. Valse: Allegro moderato (A major) | - | - | - | - | - | 3-4 |
| IV. Finale: Andante maestoso (E major) | - | - | - | - | - | 4-4 |
| Allegro vivace (E minor) | - | - | - | - | - | 2-2 |

Ludwig van Beethoven - Concerto for Violin, in D major, Op. 61

- | | | | | | | |
|-------------------------------------|---|---|---|---|---|-----|
| I. Allegro, ma non troppo (D major) | - | - | - | - | - | 4-4 |
| II. Larghetto (G major) | - | - | - | - | - | 4-4 |
| III. Rondo (D major) | - | - | - | - | - | 6-8 |

Camille Saint-Saëns - Symphonic Poem No. 1, "Omphale's Spinning-
Wheel," Op. 31

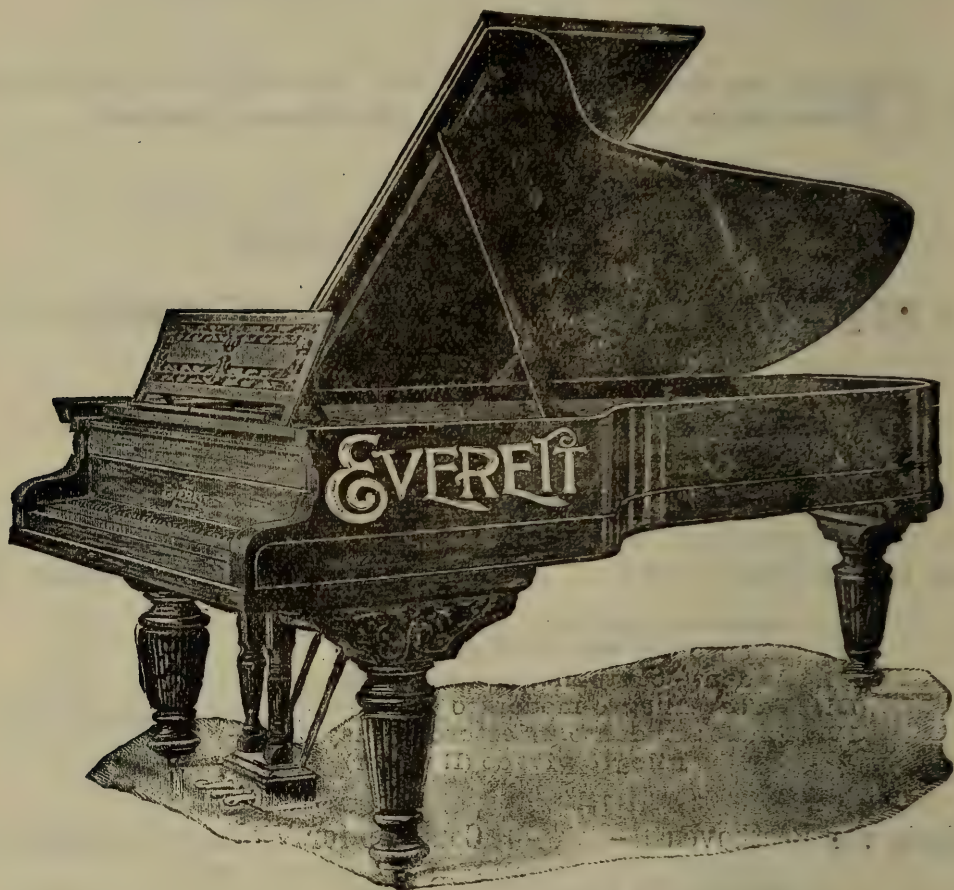
Hector Berlioz - Overture to "Benvenuto Cellini," Op. 23

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*For Programme for Second Concert, to-morrow (Saturday)
evening, December 17, see page 19.*

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SYMPHONY NO. 5, IN E MINOR, OPUS 64.

PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Russia, on Dec. 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

The first movement opens with a short slow introduction, *Andante* in E minor (4-4 time), in which the two clarinets in unison give out and develop a mournful theme of unmistakably Slavic character, accompanied by the strings. The half-cadence with which this development ends, on the major triad of B, leads immediately over to the main body of the movement, *Allegro con anima* in E minor (6-8 time).

This begins with the announcement of the first theme by the clarinet and bassoon in octaves over a simple *staccato* chord accompaniment in the strings. This theme, beginning *pianissimo*, is forthwith made the subject of unusually extended developments, extending over seventy-four measures and swelling at length to the most resounding double-*fortissimo* of the full orchestra. A more *cantabile* second theme then sets in in B minor (minor of the dominant), at first in the strings, then worked up by fuller and fuller orchestra; the development is, however, concise compared to that of the first theme. A more lively conclusion-theme follows next, *Un pochettino più animato*, in D major (relative major of the preceding B minor) in the clarinets, oboes, horns, and bassoons, with answering phrases in the strings, and is worked up at considerable length in alternation with a more expressively *cantabile* subsidiary, *Molto più tranquillo*; the development of these two themes brings the very long first part of the movement to an end. There is no repeat and no closing cadence, but the first part merges forthwith in the working-out of the free fantasia.

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This free fantasia is not long compared with the enormous extent of the first part of the movement, and is impulsively dramatic rather than contrapuntally elaborate. The third part begins regularly with the *pianissimo* return of the first theme in the tonic, now as a bassoon solo with the same accompaniment as before; its development is considerably curtailed, and leads, after a double-*fortissimo* climax, to the entrance of the second theme in the tonic E major. The conclusion-theme and its subsidiary also come in the tonic, and there is a long and brilliant coda, the movement ending, however, *pianissimo* in the original E minor.

The second movement, *Andante cantabile, con alcuna licenza* in D major (12-8 time), opens with eight measures of ecclesiastical harmonies in the lower strings,—beginning in the relative B minor, but modulating to the tonic D major,—after which the horn sings an expressive melody in D major, with the clarinet “singing second” at times in its *chalumeau*, over a plain harmonic accompaniment in the strings. Then the oboe, imitated by the horn, gives out the principal theme of the movement in F-sharp major; this is, however, merely episodic and preparatory, for the real development of the theme begins a little later, when it comes in the tonic D major in the first violins and violas in octaves, against a triplet accompaniment in the wind. We now change to *Moderato con anima* in F-sharp minor (4-4 time), and the clarinet begins the second theme, a fitful, passionate melody, which is developed at considerable length in gradual climax by various combinations of instruments, leading after a while to a resounding double-*fortissimo* return of the theme of the slow introduction to the first movement in the full orchestra in D major; the harmonization of this theme is now peculiar, it resting throughout upon an organ-point on

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July '98

Geo. Henschel.

G-natural (the fourth degree of the scale), thus making the chord of the 2nd (third inversion of the dominant 7th) strangely predominant. Now begins the second part of the movement, a *pizzicato* accompaniment in the strings taking up the unresolved chord of the 2nd and then resolving it, as the first violins, playing on the G-string, take up the melody played by the horn at the beginning of the first part, now imitated by the oboe. This theme is now very extendedly developed by fuller and fuller orchestra, the principal theme coming in at the apex of a double-*fortissimo* climax, and leading, as before, to a resounding return of the theme of the opening *Andante* of the symphony, this time *Allegro non troppo* (4-4 time), the harmony being a sustained diminished-7th chord on G-sharp, suddenly changing to the triad of G minor, as a recitative-like passage in the clarinets and bassoons in octaves leads over to the short coda — *Tempo primo* in D major (12-8 time) — on the principal theme, the movement ending in double-*pianissimo*.

The third movement, Valse: *Allegro moderato* in A major (3-4 time), is exceedingly simple in form, being nothing more than the development of two contrasted themes, without trio. As far as I know, this is the only instance, except the third movement of Berlioz's *Fantastic* symphony, of a waltz being substituted for the regular scherzo of a symphony; a fact which is somewhat curious, considering that the symphonic scherzo was originally in 3-4 time (as a quickened form of the older symphonic minuet), and that this might easily have suggested the waltz — especially after Chopin's artistic development of the waltz-form in his pianoforte works. Moreover, the third movement of a symphony was of old a dance (minuet), and this makes it the more strange that modern composers should have so eschewed the most characteristically modern dance-rhythm of all, namely, the waltz. Toward the close of this waltz-movement of Tchaikovsky's the theme of the slow introduction to the first movement of the symphony returns softly, and rather grimly, in the clarinets and bassoons, as much as to say: "Aren't you ashamed to be dancing waltzes when there is more weighty business in hand?"

The fourth movement, Finale, opens with a long and rather elaborate development of the theme of the introduction to the first movement, by way of solemn prelude, *Andante maestoso* in E major (4-4 time). This pompous introduction leads after a while to the main body of the movement, *Allegro vivace* in E minor (2-2 time.)

This is essentially in the sonata-form, although a persistent tendency in the direction of working-out and the frequent recurrence of figures from the first theme in developments in passage-work somewhat obscure the exposition. The strong, rude first theme begins immediately, *forte* in the strings and some of the wind, and is extendedly developed, at times with rhythmic variations that almost suggest a subsidiary. A more joyous second theme follows in D major, at first in the wood-wind over a string accompaniment, later in the violins in C major, leading to a subsidiary, also for the most part in C major, of mighty chord passages in the brass

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alternating with rushing-scales in the strings and wood-wind. This is followed by some furious passage-work on figures from the first theme, through which ring out stern unison phrases in the horns. The second theme returns again, double-*fortissimo* in the wood-wind and strings, leading to a brilliant conclusion-theme in the tonic E minor. This last theme has hardly got under way when the first theme returns in the tonic — there is no free fantasia — and the third part of the movement begins; the development is much the same as in the first part, but is suddenly interrupted just short of the return of the second theme. Now comes an ominous pause: then, *Moderato assai e molto maestoso* in E major (4-4 time), against flowing triplets in the wood-wind and a martial counter-theme in the horns and trumpets, the united violins, violas, and 'celli broadly intone the theme of the introduction to the first movement; the theme passes later into the clarinets and trumpets double-*fortissimo* against rushing counter-point in the higher strings and wood-wind, debouching at last into a *Presto* (2-2 time) in which, after some developments on a figure from the first theme of the movement in the bass, the second theme returns joyously, double-*fortissimo* in the full orchestra. This climax is followed in turn by a final *Molto meno mosso* in 6-4 time, in which the first theme of the main body of the first movement returns, as closing apotheosis, in treble-*fortissimo* in the clarinets and trumpets against great swept *staccato* chords in the rest of the orchestra.

This symphony is scored for 3 flutes (the third of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Theodor Ave-Lallement, in Hamburg.

CONCERTO FOR VIOLIN, IN D MAJOR, OPUS 61.

LUDWIG VAN BEETHOVEN.

This concerto was written for Clement, leading first violin in the orchestra at the Theater an der Wien, in Vienna, and first played by him at a

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concert of his own on December 23, 1806. Beethoven was often behind-
 and in finishing compositions promised to distinguished solo players ;
 here is abundant evidence that this concerto was finished in a great hurry,
 and was ready just in the nick of time for the concert. Indeed, it was com-
 pleted so very late that there was no chance for rehearsing the whole of it,
 and the unlucky Clement had to play a good deal of his part at sight
 before the audience. As the concerto is still one of the most difficult in
 existence, notwithstanding the enormous advance of violin technique since
 Beethoven's day, the quality of this first performance may easily be im-
 agined. The work seems to have been a favorite with the composer ; for
 after the first performance he not only spent much time and labor upon
 remodelling the solo part, but even made a separate arrangement of the
 whole as a pianoforte concerto, leaving the orchestral parts, however, the
 same as in the original violin version.* But, even after Beethoven's re-
 modelling of the solo violin part, the concerto went into eclipse for a good
 while ; it was too foreign to the violin-playing habits of the day, and ex-
 ceedingly few violinists cared to attempt it ; its great length also militated
 against its being popular with performers. It was not until Joseph Joachim
 revived it, many years after Beethoven's death, that it began to take its
 place in the standard repertory of violinists. Since then, however, it has
 continued to stand at the head of all violin concertos.

The first movement, *Allegro ma non troppo* in D major (4-4 time), begins
 with a long orchestral ritornello. Four soft strokes of the kettle-drums on
 D usher in the first theme which is given out by the oboes, clarinets, and
 bassoons. After the first phrase of the theme we hear four more soft ket-
 tle-drum strokes on A, and the wind instruments then go on with the

*There is nothing new under the sun! In one of the cadenzas Beethoven wrote to the first movement of
 the pianoforte version of this concerto there is a long passage in which the pianoforte is accompanied by the
 kettle-drums. Not only was it unusual to have any part of the orchestra take part in a cadenza for the solo in-
 strument, but this idea of a combination between the pianoforte and kettle-drums was doubly original. Now,
 curiously enough, we find just this combination in the cadenza of Paderewski's Polish Fantasia for pianoforte
 and orchestra. That Paderewski did not know that Beethoven had anticipated him in this matter is more
 than probable ; for all Beethoven's cadenzas to his own concertos have long since become so antiquated and
 out of fashion that few modern pianists have even looked at them ; least of all at the cadenza to this piano-
 forte version of the violin concerto, which is never played at all. It is a sheer case of *Pereant qui ante nos!*

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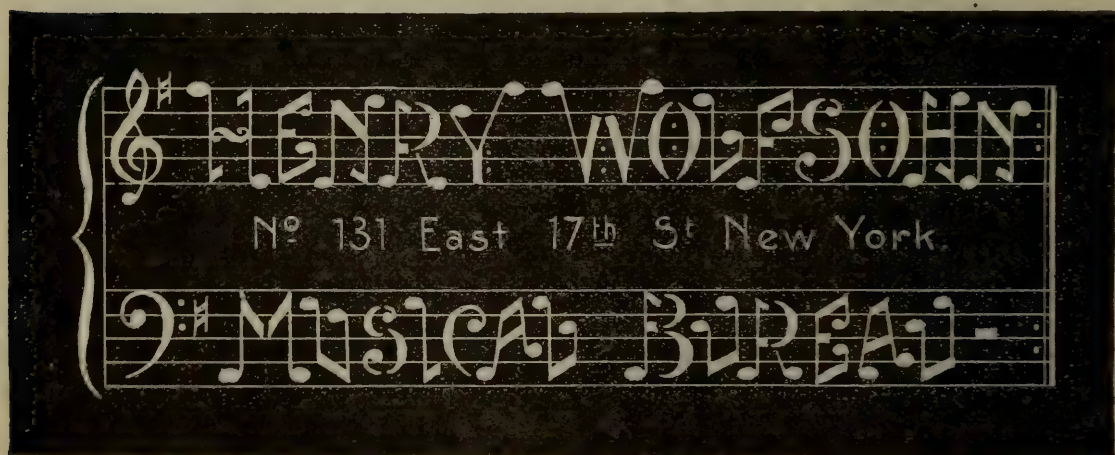
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second phrase. Now come four soft D-sharps in the first violins ; the ear is puzzled ; what can come next ? Is this D-sharp the leading-note of E minor ? or what is it ? With the next measure light comes ! The chord of the dominant 7th (on A) shows the D-sharp to have been a semi-tone *appoggiatura* below the second degree of the scale (5th of the dominant). Upon the whole, this problematical D-sharp, coming no one at first knows whence, is at once one of the weirdest and most characteristic strokes of genius in all Beethoven. The exposition of the first theme is followed by a first subsidiary in the same key ; after a modulation by deceptive cadence to B-flat major, it returns to the tonic, in which key the second theme makes its appearance. This theme (only eight measures in length) is first given out by the wood-wind and horns in D major, and then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli ; it is developed at some length. It is followed by a short second subsidiary, which is worked up to a *crescendo* climax, and leads to the triumphant conclusion-theme, which is still in the tonic and brings the first part of the movement to a close with a half-cadence on the dominant chord.

Now the solo violin enters. The first part of the movement is repeated, as is usual in concertos, the solo instrument either playing the themes, or else embroidering them with rich figural tracery. It is, however, worth noting that the irregularity of this part — its second and conclusion themes coming in the tonic — is cured in the repetition, both these themes now coming in the dominant. The conclusion-theme is also worked up to a longer climax than before, the solo violin running through a series of *bravura* scale-passages, arpeggj, and ascending trills that lead at last to a resounding *tutti* in F major. Here the free fantasia begins ; the working-out is in the orchestra for a while, until the solo violin comes in as it did at first — only now in C major — then modulates to B minor, in which key



the first theme makes its reappearance. The remainder of the working-out is long, elaborate, and exceedingly brilliant.

The return of the first theme in the tonic at the beginning of the third part of the movement comes as a *fortissimo* orchestral *tutti*; the solo violin enters on the first subsidiary, and the development proceeds very much as it did in the repetition of the first part. The climax on the conclusion theme leads to a hold of the full orchestra on the dominant, A. Here the cadenza is introduced, after which a brief coda ends the movement.

The second movement, *Larghetto* in G major (4-4 time), is one of those short, ecstatic slow movements in a perfectly free form, pendants to which may be found in the *Waldstein* sonata, opus 53, and the fourth pianoforte concerto, in G major, opus 58. One can almost look upon it as a slow introduction to the Finale — with which it is enchained — rather than as an independent movement by itself. The muted strings give out a suave theme, which is forthwith repeated by the clarinet and horns, accompanied by the strings, while the solo violin embroiders it with more and more elaborate figuration. It seems as if the solo instrument were listening in rapture to the theme, and expatiating upon its beauty in its own way. The strings then repeat the theme *forte*, loud calls from the clarinets, bassoons, and horns answering every phrase of it. Then the solo violin enters again and goes through some brief passage-work which leads to a more *cantabile* second theme, given out and developed by the solo instrument and accompanied at first by the strings, then by the wood-wind. A free cadenza for the solo violin leads over to the next movement.

The third movement, Rondo in D major (6-8 time, tempo not indicated), is built up on one of those rollicking peasant-dance themes, of which we find so many examples in Haydn's final rondos. The second theme, a sort of vivacious hunting-call for the horns, is equally bright and cheery. The movement is in the regular rondo-form, and is worked up at considerable length and with immense brilliancy. The composer has made provision for the insertion of a free cadenza near the end.



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The following "Notice" is printed on the fly-leaf of the orchestral score of this symphonic poem :

The subject of this orchestral poem is feminine seductiveness, the triumphant struggle of weakness with strength. The *spinning-wheel* is but a pretext, chosen merely from the point of view of rhythm and of the general physiognomy of the composition.

Persons who are interested in looking up details will see on page 19 (letter J) Hercules groaning in the bonds he can not break, and on page 32 (letter L) Omphale laughing at the hero's futile efforts.

The whole composition is a piece of tone-painting, perfectly free in form, — although some approximation to the form of Scherzo and Trio is noticeable,— and, as such, not easily susceptible of technical analysis. It is, however, worth noting how Saint-Saëns has here followed Liszt's lead in subjecting characteristic themes to various rhythmic changes in the course of their development and working-out. This composition is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, 1 cymbal (struck with a bass-drumstick), 1 triangle, 1 bass-drum (with kettle-drumsticks), harp, and the usual strings. The score is dedicated to Augusta Holmès.

OVERTURE TO "BENVENUTO CELLINI," OPUS 23 . . . HECTOR BERLIOZ.

(Born at la Côte-Saint-André (Isère), France, on December 11, 1803;
died in Paris, on March 9, 1869.)

Benvenuto Cellini, opera semiseria in three acts, the text by Léon de Wailly and Auguste Barbier, the music by Hector Berlioz, was brought out

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at the Académie de Musique in Paris on September 3, 1838. It was Berlioz's first opera. It made a resounding fiasco, although Duprez sang the title part — not, however, without considerable complaining. It was given with little if any more success, under the composer's direction at Covent Garden in London, on June 25, 1853. It was, however, much more highly spoken of by advanced critics when given in Weimar, under Liszt's direction. In the list of his works drawn up by himself, Berlioz says: "The only correct copy of the score" (of *Benvenuto Cellini*) "is at the Grand Ducal Opera House at Weimar." As Beethoven wrote four overtures to his opera *Leonore* (*Fidelio*), so did Berlioz write two to this opera of *Benvenuto Cellini*; only with the difference that the second — generally known as the *Ouverture du Carnaval Romain*, opus 9 — was intended to be played as an introduction to the second act of the opera.

The overture to *Benvenuto Cellini** opens, *Allegro deciso con impeto* in G major (2-2 time), with a resounding assertion of the first theme by the full orchestra — one of those impetuous onslaughts which Berlioz (and apparently only he, to good purpose) caught from Weber. The theme is merely stated, perhaps little more than hinted at; it is followed by a moment of dead silence. Now comes a *Larghetto* in G major (3-4 time), in which, after some brief *pizzicato* preluding in the basses, a slow *cantilena* is sung in unison and octaves by the flute, oboe, and clarinet over an accompaniment in plain chords, struck alternately by the violins and violas *pizzicati* and by the four horns; then the melody is taken up and fully developed by the violins, violas, and 'celli against a waving arpeggio accompaniment in the wood-wind. All of a sudden the trombones strike in, softly intoning a new phrase; it has hardly been stated, when, with an unexpected modulation to E-flat major, the clarinet, bass-clarinet, bassoons, and 'celli repeat and develop it against an accompaniment in plain harmony in the strings, and soft running figures given alternately to the first violins *con sordini*, and the flute and oboe in unison. Soon portions of the previous *cantilena* of the strings return and are worked up to a brief climax by fuller and fuller orchestra. Thus the slow introduction to the overture ends.

The main body of the composition begins with a return to the initial *Allegro deciso con impeto* in 2-2 time. The first theme is outlined by the wood-wind, over syncopated chords in the strings and a nervously moving *pizzicato* bass; at first *mezzo forte*, then *crescendo e sempre più crescendo* with

* In 1875 Hans von Bülow asked me one day if I knew Berlioz's overture to *Benvenuto Cellini*. I replied that I did not in the least. "It is the overture to *Tannhäuser*, only better written! (*L'ouverture de Tannhäuser, mais mieux écrite!*)" he exclaimed in response. And ever since that moment — especially since I have known the overture — I have been wondering what on earth he could have meant by it!

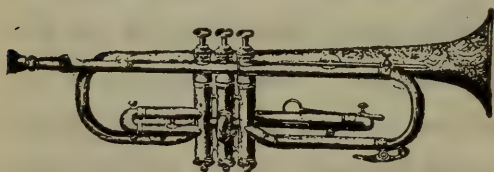
fuller and fuller scoring, the violins taking the theme, until they and the whole mass of wood-wind precipitate themselves headlong in riotous *fortissimo* upon the first subsidiary — sparkling passage-work in swift eighth-notes against an accompaniment in a strongly marked rhythm in the rest of the orchestra. This development is quite extended, and leads — through some hints in the strings at the rhythm of the first theme — to the exposition of the second theme, a flowing *cantilena* in D major, sung by the wood-wind over a tremulous accompaniment in the middle strings, the first violins coming in ever and anon with hints at the rhythm of the first theme. This soulful *cantilena* is forthwith repeated by the first violins and violas in octaves,* the second violins and 'celli persisting in the tremulous accompaniment, while the bassoons and double-basses *pizzicati* add a running *staccato* bass. But even in this development of the *cantabile* second theme Berlioz keeps hinting, and more and more unmistakably, at the triplet rhythm of the first.

Now comes the working-out, there being no conclusion-theme. It is unusually thorough and elaborate for Berlioz, and nearly all the thematic material of the overture comes in for its share of it. The transition to the third part of the movement is effected by a sudden and wholly unexpected apparition of the first theme in the wood-wind — in A minor, of all keys in the world! — after which the full orchestra bursts just as unexpectedly into the tonic G major with a resounding *fortissimo* repetition of the same.

Here we have arrived at the beginning of the third part, which is developed at first with a regularity not common with Berlioz — he being in

*This writing for first violins and violas (instead of for first and second violins) in octaves seems to have been a favorite device with Berlioz. There is much to be said in its favor, little as it has been done (upon the whole) by other composers. Mozart knew the secret well; but comparatively few of the more modern masters of orchestration have had recourse to it.

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general rather averse to following the time-honored formal maxim that "the third part should be like the first, but with certain changes of key." Yet, if the opening portions of this third part seem unwontedly academic in their regularity, the composer soon enough shows that he is himself and nobody else. I have forgotten to say that, about the middle of the free fantasia, a recitative-like phrase cropped up in the 'celli; it was a phrase in no wise calculated to attract particular attention. But now, all of a sudden, in the midst of the third part of the movement, the trombones and ophicleide* take up this inconspicuous phrase and bring it and various inversions thereof into great dramatic conspicuousness, pitting it against a series of developments in running counterpoint of figures taken from the first subsidiary by the strings. This dramatic episode leads to a favorite device of Berlioz's—he couldn't help it! Against long-sustained chords in the wood-wind, and a furious rush of rapid counterpoint (on figures taken from the first subsidiary) in the violins, violas, and first 'celli, the united brass play a tonitruant *cantus firmus*, which we recognize as none other than the 3-4 *cantilena* of the clarinets, bassoons, and 'celli in the slow introduction to the overture.† This conjunction of two themes leads immediately to the coda, in which all Berlioz's feverish brilliancy shows itself.

This overture is scored for 2 flutes (of which the second is interchangeable with piccolo), 2 oboes, 2 clarinets (of which the second is interchangeable with bass-clarinet), 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 1 ophicleide, 3 kettle-drums (played by three players), triangle, bass-drum, cymbals, and the usual strings.

*The ophicleide is now an obsolete instrument—except, perhaps, in some provincial towns of France and Italy; it never obtained a firm footing in Germany. Even in a city rich in orchestral resources like Berlin, the ophicleide part in French grand operas was played on a second bass-trombone in the early forties. The instrument was the bass of the now well-nigh extinct family of keyed bugles; its name is derived from the Greek *ophis*, a snake, and *kleis*, a key. It has since been replaced by the far nobler bass-tuba—the bass and double-bass of the more modern family of valve bugles. Berlioz wrote before his death that he wished to have all the ophicleide parts in his scores played in future (*dorénavant*) on a bass-tuba.

† Perhaps it was this passage von Bülow had in mind when he compared the overture to that of Wagner's *Tannhäuser*. But even here the resemblance seems slight, at best.

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PROGRAMME.

Robert Schumann - - - Symphony No. 2, in C major, Op. 61

- | | | |
|------|-----------------------------------|-----|
| I. | Sostenuto assai (C major) | 6-4 |
| | Allegro ma non troppo (C major) | 3-4 |
| II. | Scherzo: Allegro vivace (C major) | 2-4 |
| | Trio I. (G major) | 6-8 |
| | Trio II. (C major) | 2-4 |
| III. | Adagio espressivo (C minor) | 2-4 |
| IV. | Allegro molto vivace (C major) | 2-2 |

Paganini - - Concerto (in one Movement) for Violin, in D major

Felix Mendelssohn-Bartholdy - Overture, "Fingal's Cave," Op. 26

Franz Liszt - - - Symphonic Poem No. 3, "The Preludes"

SOLOIST:

Mr. WILLY BURMESTER.

(Born at Zwickau, Saxony, June 8, 1810; died at Endenich, near Bonn,
July 29, 1856.)

This symphony was written in 1845-46; it was really the third that Schumann wrote, for the one first written (in D minor) was withdrawn after the first performance, remodelled later, and finally published as No. 4.

The first movement begins with an introduction, *Sostenuto assai* in C major (6-4 time), which begins *pianissimo* with a solemn call of the horns, trumpets, and alto-trombone on the tonic and dominant of the key, against flowing counterpoint in the strings. This phrase of the brass instruments has been called the "motto" of the symphony, for it appears more or less prominently in three of the four movements. It can hardly be called a theme, as it is not developed in any way in the course of the composition, but merely puts in an occasional episodic appearance. After twenty-four measures, in which the strings seem as if groping in the dark, led on by the light of the brass, the tempo quickens to *Un poco più vivace* and the wood-wind begins to bring in figures from the principal theme of the ensuing *Allegro* over a close *tremolo* in the middle strings. The tempo and rhythm grow more and more agitated, until a descending passage in the first violins alone, *più e più stringendo*, leads over to the main body of the movement.

This, *Allegro ma non troppo* in C major (3-4 time), begins immediately with the exposition of the first theme by the full orchestra (without trombones), beginning *piano* and swelling by a gradual *crescendo* to *forte*. This theme is peculiarly Schumannesque in its nervous, uneasy rhythm, the almost invariable accent upon the second beat of the measure having something of the effect of a persistent syncopation. When the *forte* is reached, a transitional passage in C minor, but almost immediately modulating to E-flat major, leads to the entrance of the first subsidiary: a wild, frenetic chromatic phrase, energetically, almost frantically worked up in contrapuntal passage-work, upon the fierce turmoil of which the joyous conclusion-theme suddenly bursts forth like a ray of sunshine. A brief return of characteristic figures from the first theme ends the first part of the movement on the dominant, G major. This first part is repeated. It will be noted that there has been no real "second theme."

The free fantasia begins fiercely on the first theme and first subsidiary. After a while, the wood-wind comes in with a new sighing phrase—a rhythmic modification of a figure from the first theme—which is so developed, in alternation with a figure from the conclusion-theme, that it assumes the character of an actual second theme. This development in the wind instruments is contrapuntally accompanied by figures from the first theme in the strings. After a good deal of this, the working-out returns to the first theme, and a *crescendo* climax on the first subsidiary and the conclusion-theme leads to the triumphant *fortissimo* return of the first theme at the beginning of the third part of the movement.

The third part is regular in its reproduction of the first, save that the scoring is at times somewhat more elaborate. An episodic phrase in 3rds in the wood-wind leads to the coda, which is worked up *con fuoco* on the first theme to a grand closing climax, about the middle of which the trumpets ring out with the "motto" of the symphony.

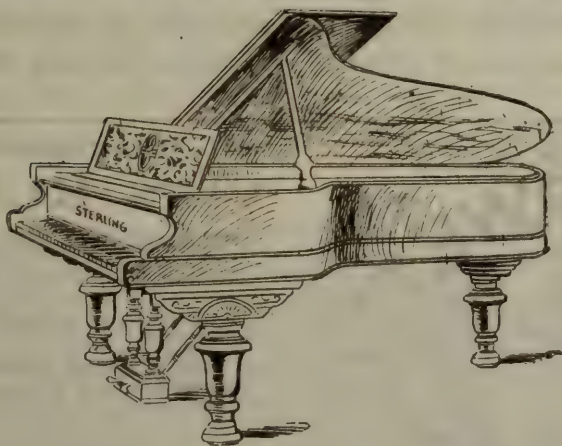
The second movement, Scherzo: *Allegro vivace* in C major (2-4 time), although not in the quickened Minuet time and rhythm of the traditional scherzi, well deserves its title. It is in the form of the scherzo with two trios. The scherzo proper is one continuous rush of the first violins in sixteenth-notes, rather simply accompanied by the other strings and various groupings of wind instruments. It is long and elaborately developed.

The first trio, in G major, brings in a new theme in lively triplet rhythm, which alternates with a quieter phrase in even time. The triplet theme is given mostly to the wood-wind and horns; the quieter one, to the strings.* This first trio is followed by a return of the scherzo, after which the second

*The late Otto Dresel once told me a curious fact about this first trio. When, as a boy, he was studying under Mendelssohn in Leipzig, he happened to be left alone one day in Mendelssohn's study. While mousing round there, with a boy's curiosity, he espied on a desk a MS. score that was not in Mendelssohn's handwriting. It turned out to be the MS. of Schumann's C major symphony — then unknown, save to the composer and a friend or two; it had evidently been sent to Mendelssohn to look over. Dresel, much interested in his unexpected find, forthwith began to read the score, and had time to read it through and replace it where he had found it, before Mendelssohn returned. He told me that, curiously enough, the triplet theme of the first trio of the scherzo was exposed and carried through by the strings alone. Yet when, some weeks later, he heard the symphony rehearsed at the Gewandhaus, this theme was played by the wood-wind and horns, just as it stands now in the published score. Dresel thought it pretty plain that Schumann transferred this theme from the strings to the wind on Mendelssohn's advice. It was not uncharacteristic of Schumann's greenness in orchestral matters at the time, that he should not have thought of giving the theme to the wind — after the carnival of the violins in the scherzo proper — without being prompted thereto by his friend.

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trio comes. A simple theme in 2-4 time, and having much of the folk-song character, is first exposed in full harmony by the strings (without double-basses), and then developed against a running contrapuntal counter-figure. Another return of the scherzo, ending with a rushing coda, closes the movement. Just before the end, the "motto" makes its appearance once more in the horns and trumpets *fortissimi*.

The third movement, *Adagio espressivo* in C minor (2-4 time), presents the continuous development of a beautiful phrase — with one or two subsidiary phrases — to a long-drawn-out *cantilena*, beginning in C minor and ending in the relative E-flat major. Then comes a contrapuntal interlude in the fugued style, followed by a return of the melodic developments in the first part of the movement, now in C minor and C major. It is one of Schumann's most poetic slow movements, and might well dispute the (unauthentic) title of "Moonlight" with the first movement of Beethoven's C-sharp minor sonata, opus 27.

The fourth movement, *Allegro molto vivace* in C major (2-2 time), begins, and is developed for a while, as if the composer intended to write a largely-planned-out rondo. The full orchestra (without trombones) dashes in *forte* upon the first theme and develops it at considerable length. Then comes some rapid subsidiary passage-work on a running figure of the first violins, against flickering triplet arpeggi in the wood-wind, leading to some imitative contrapuntal work on a figure taken from the principal theme of the slow movement. This development is quite protracted, debouching at last into a rapid rush of the lower strings against strong chords in the rest of the orchestra, which leads to a return of the brilliant first theme. This is again very extendedly developed, and followed by some more contrapuntal imitations on the figure from the *Adagio*. So far, the form has been strictly that of a rondo, although the development — at times amounting to elaborate working-out — has been well-nigh unprecedentedly extended for the first two sections of a rondo. A rondo, carried through in the or-



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dinary way on so stupendous a basis, would be inordinately long. But now Schumann bids farewell to the rondo form. During the last developments on the figure from the *Adagio*, the treatment of that figure has resulted in producing what might be called the germ of a new theme. It can hardly be said that, at the point in the movement which we have now reached, this new theme has really come into complete being. But the material for it has gradually been accumulating. Now, after some moments of silence in the entire orchestra, it appears full-grown in the woodwind (in A-flat major), and is developed to one of the longest codas in all symphonic writing. Now and then figures from the first theme return for a while, but never the first theme itself; and at one time we come upon a reminiscence of part of the first theme of the first movement. But this stupendous coda runs for the most part on the newly formed theme. Toward the close, the "motto" returns triumphantly in all the brass.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Oscar I., King of Sweden and Norway.

CONCERTO FOR VIOLIN IN D MAJOR PAGANINI, 1784-1840.

Paganini, most wonderful of violinists and eccentric of men, relates that on one occasion in Vienna one of the audience affirmed "that my performance was not surprising, as he had seen the devil at my elbow directing my arm and guiding my bow." Later, at Prague, Paganini published a letter from his mother to disprove the rumor that he was the son of the devil. A short monograph of Paganini recently appeared in England, whose author disputes the generally accepted description of him. Mr. Weiss, who writes from personal observation, says:—

"So many mistaken ideas exist about this remarkable man's appearance



that some description by one who was with him frequently may not be uninteresting. The sketch by Sir Edwin Landseer (see Grove's Dictionary) is hardly more than a clownish caricature. It gives the idea of a man whose personal appearance is entirely neglected, and whose hair is left in the most dishevelled condition. Paganini was proud of his appearance; and, although he was so thin that his clothes hung upon him as on a scarecrow, his hair was always carefully combed and brushed, and, I may add, put into paper every night. He was not what would be called a tall man: for, as I have seen him standing side by side with my father, I can declare that he was under five feet ten inches in height. He was, as I have said, exceedingly thin, and his arms and hands unnaturally long. His bony fingers seemed to stretch from one end of the violin key-board to the other without an effort; and it has been asserted that, without such a length of finger, he never could have played the passages he is known to have executed. He wore his hair (of which he was very proud) in long ringlets over his shoulders. Its color was a rich brown (not black, as some have stated); and, although he looked many years older than his age (forty-seven), he was proud that he had not got a gray hair on his head."

Paganini differed from other violinists chiefly: *first*, by his manner of tuning the instrument; *second*, by a management of the bow entirely peculiar to himself; *third*, by his use of the left hand in the singing passages; *fourth*, by the frequent employment of harmonious sounds; and, *fifth*, by the art of combining in the violin the simultaneous effects of a mandolin, harp, or other instrument of the kind, so that two different performers seemed to be playing.

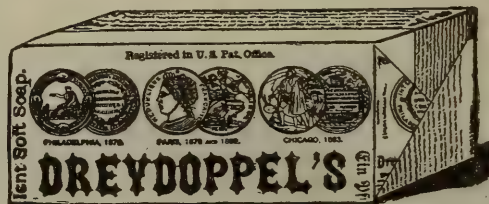
OVERTURE, "FINGAL'S CAVE," OPUS 26.

FELIX MENDELSSOHN-BARTHOLDY.

(Born in Hamburg on Feb. 3, 1809; died in Leipzig on Nov. 4, 1847.)

This overture was begun in Rome in the winter of 1830, about a year after Mendelssohn's visit to Staffa with Klingemann. The original MS.

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score, dedicated to Franz Hauser, is dated Rome, December 16, 1830, and bears the title *Die einsame Insel* (The Lonely Island). A second MS. score, dated London, June 20, 1832, differs considerably from the first, especially in the working-out. The first published score (Breitkopf & Härtel, Easter, 1834) bears the title *Die Fingals-Höhle*. Later the title was changed to *Die Hebriden* (The Hebrides), by which name the overture is generally known in this country. The first performance of the first version was by the London Philharmonic Society, on May 14, 1832. The overture was given in New York by the Philharmonic Society in the season of 1852-53.

The overture is in the regular overture form, the first theme coming in at the very beginning in the violas, 'celli, and bassoons, in B minor; the second theme entering somewhat later than usual in the relative D major in the 'celli, clarinets, and bassoons, after a good deal of development of the first. The conclusion-theme, which is but a rhythmic variation of the first theme, comes in *fortissimo* on the full orchestra, in D major, and leads to an ascending fanfare on the horns and trumpets on the notes of the chord of D major, which ends the first part, and introduces the working-out. This begins *pianissimo* with the first theme in the violas, 'celli, and double-basses against tremulous harmonies in the violins: every phrase of the theme is almost immediately followed by a loud call from the wind instruments,—now from the wood, now from the brass. This loud call gradually assumes a shape very like that of part of the first theme itself. The effect of the fragments of the theme in the lower register of the strings, against the tremulous accompaniment of the violins,—all kept in a mysterious *pianissimo*,—interrupted ever and anon by the wild screams of the wind instruments, is wholly original, and as suggestively poetic as it is original. One cannot help thinking to hear the cries of sea-gulls and terns. Here Mendelssohn shows that he fully earned the title of "*grand paysagiste*" that a certain other great composer once gave him. Except for an almost constant undulatory movement in the strings, which easily enough suggests

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Tosti	" Spring "	White, M. V.	" King Charles "
"	" Love me To-day "	"	"	" Three Songs "
Liddle	" I love thee, Life "	Allitsen	" Lord is my Light "
"	" Child Musician "	"	" Like as the Hart "
			"	" When the Boys come Home "	

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the restlessness of a wind-swept sea, there is exceedingly little of what should properly be called realism in the music: there is no attempt directly to imitate the sounds or movements of animate or inanimate nature in the wild neighborhood of lonely islands in the Northern seas. But such is the suggestiveness of the music, with its sudden contrasts of loud with soft, *staccato* with *legato*, of long-sustained notes with restlessly moving parts, that, knowing the title, the listener has to stretch his imagination but very little to shut his eyes and see the whole picture, hear the birds scream and the winds whistle, smell the salt sea-weed on the rocks. The third part, which follows the working-out, is somewhat curtailed from the first, and leads soon after the second theme to a short but brilliant coda, with which the overture ends.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

SYMPHONIC POEM NO. 3, "THE PRELUDES" FRANZ LISZT.

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31 /August 1, 1886.)

The poetic subject of this composition is the following passage from Lamartine's *Méditations poétiques*:

What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted day-break of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar; and what wounded spirit, when one of these tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and, when "the trumpet's loud clangor has called him to arms," he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength.

The work opens, *Andante* in C major (4-4 time), with a vaguely outlined, solemn motive, given out softly by all the strings in octaves, and answered by the wood-wind in harmony; this motive is worked up for some time in a gradual *crescendo*, until it leads to an *Andante maestoso* in the same key (12-8 time), in which a new rhythmic phase of the same theme is given out *fortissimo* by the 'celli, double-basses, bassoons, trombones, and tuba against sustained harmonies in the other wind instruments and brilliant rising and falling arpeggi in the violins and violas. The development of this second phase of the theme leads, by a short *decrescendo*, to a third phase still, a tender *cantabile* melody in 9-8 (3-4) time, sung by the 'celli and second violins—after a sudden transition to E major, by the horn—against a waving accompaniment in the first violins, the basses and bassoons coming in after every phrase with the first figure of the original solemn phase of the theme itself. The fuller development of this third phase

of the principal theme leads after a while to the entrance of the second theme (which, different as it sounds, might really be called a fourth phase of the first) in E major, given out by the quartet of horns and another quartet of muted violas *divisi*, against arpeggj in the violins and harp. This second theme may be called the "Love-motive." After being played through by the horns and violas, it passes into the oboes, clarinets, and bassoons, against a more elaborate accompaniment in the lower strings and harp, while the violins and flutes bring in melodiously flowing passages between the phrases. The working-up becomes more tempestuous, but is suddenly interrupted by a slower, sighing figure in the wood-wind, then in the violins, and the horn brings back the third phase of the principal theme *pianissimo*, while the violins still linger on with the initial figures of the "Love-motive." The third phase of the theme then fades away in the flutes and clarinets.

Then comes an *Allegro ma non troppo* (2-2 time), in which the initial figure of the principal theme is made the basis of a violent passage, suggestive of a hurricane, during the further development of which by the full orchestra a stern, warlike theme (fifth phase of the principal theme) is thundered forth by the brass over a stormy arpeggio accompaniment in the strings. As the tempest dies away, the third phase of the principal theme returns in the oboes, then in the strings, and a sudden transition to A major brings an *Allegretto pastorale* (6-8 time): a quiet pastoral melody, the third theme, is given out in fragments by the horn, oboe, and clarinet in alternation, and then developed by the wood-wind and strings, for some time. It leads to a return of the "Love-motive" in the violins, while the violas and first 'celli play figures from the pastoral motive against it, as a counter-theme. The "Love-motive" is once more developed at a considerable length, by fuller and fuller orchestra in constant *crescendo*, appearing

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at last in its full splendor in C major in the horns and violas, and then in all the wood-wind and horns, the counter-theme from the pastoral motive always accompanying it in various parts of the orchestra. Then comes an *Allegro marziale animato* in C major (2-2 time), in which the third phase of the principal theme appears in the horns and trumpets against rapid ascending and descending scales in the violins; but it is no longer a tender *cantilena*, it is now transformed to a martial march, between every phrase of which the trombones, violas, and basses come in with fragments of the original phase of the theme. The development is very brilliant, until the whole orchestra dashes in *fortissimo* upon a march movement in which the "Love motive" and the third phase of the principal theme are so nicely fitted together that they seem like the development of one march-melody. The sudden changes of key in this march — C major, E-flat major, F-sharp major — are especially characteristic of Liszt. The development continues with unabated brilliancy, until at last the resounding second phase of the principal theme returns *fortissimo* in the basses, bassoons, trombones, and tuba, in C major (12-8 time), against the same harmonies in the other wind instruments and arpeggi in the violins and violas as near the beginning of the composition, and brings it to a sonorous close.

Les Préludes is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 3 kettle-drums, snare-drum, bass-drum and cymbals, harp, and the usual strings.

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THIRD CONCERT, WEDNESDAY EVENING, DECEMBER 28, AT 8 SHARP.

PROGRAMME.

Peter Cornelius - - - Overture to "The Barber of Bagdad "

Christoph Willibald, Ritter von Gluck - Recitative, "Ach, sie hört
nicht," and Aria, "Ach,
ich habe sie verloren,"
from "Orpheus "

Franz Liszt - - - Symphonic Poem No. 3, "The Preludes "

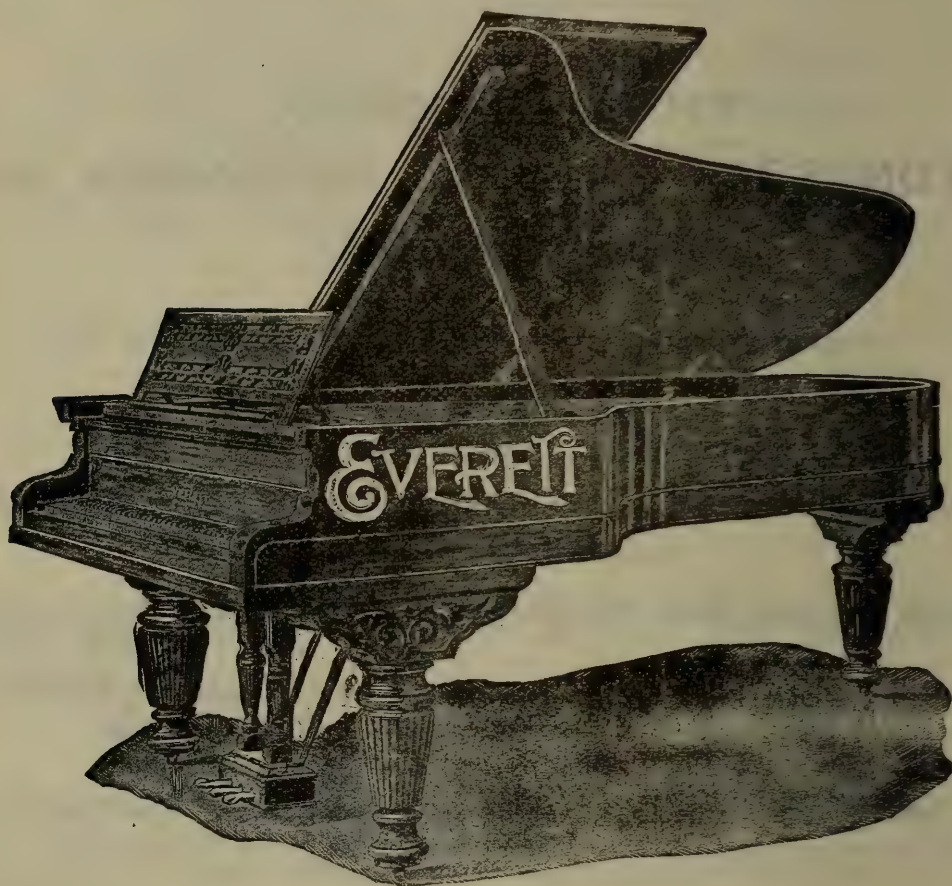
Camille Saint-Saëns Air: "Mon cœur s'ouvre à ta voix," from "Samson
et Dalila "

Felix Mendelssohn-Bartholdy - Symphony No. 4, in m a j o r, "Italian,"
Op. 90

- | | | | | | |
|------------------------------------|---|---|---|---|-----|
| I. Allegro vivace (A major) - | - | - | - | - | 6-8 |
| II. Andante con moto (D minor) - | - | - | - | - | 4-4 |
| III. Con moto moderato (A major) - | - | - | - | - | 3-4 |
| IV. Saltarello: Presto (A minor) - | - | - | - | - | 4-4 |

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OVERTURE TO "THE BARBER OF BAGDAD" . . . , PETER CORNELIUS.

(Born at Mainz on Dec. 24, 1824; died there on Oct. 24, 1874.)

Der Barbier von Bagdad, comic opera in two acts, the text and music by Peter Cornelius, was brought out under Liszt's direction at the Grand-Ducal Opera-House in Weimar in 1859. It was the last modern opera Liszt brought out in Weimar, and the violent opposition its production called forth from critics and public so affected him that he threw up his position as conductor at the opera-house and moved from the city. The opera has since been revived with great success in Munich and elsewhere, but after the composer's death.

The overture opens *Allegretto molto* in D major (6-8 time) with a rushing phrase in the strings in unisons and octaves, against strong chords in the brass and bassoons. Then the rhythm of the "dotted triplet" asserts itself in the violins, and a soft chattering ensues on this rhythm in the wood-wind, against trills in the violins and *pizzicato* chords in the violas and 'celli. A short *crescendo* leads to a repetition of both initial phrase and the chattering passage, which latter is almost immediately taken up in *fortissimo* and developed by the full orchestra. This lively exordium is followed by an *Andante non troppo lento* in D major, later in B-flat major (9-8 time), beginning with some graceful phrases in the wood-wind, answered by the first violins, and settling down into a melodious *cantilena* of the wood-wind over contrapuntal figuration in the 'celli with the modulation to B-flat major. A *poco stringendo* passage in 3-4 time leads to a return of the foregoing *cantilena* in the clarinet and horn, against a new counter-phrase in the violins and sextolet arpeggi in the violas. A brief transitional passage, *Più moto*, full of brisk chromatic chattering in the oboes and clarinets, interrupted by strong *staccato* chords in the strings and horns, leads over to the main body of the overture. So this overture has what might be called a double introduction, the usual "slow introduction" being preceded by a brisk *Allegretto*.

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The main body of the overture, *Allegro molto con brio* in D major (6-8 time), opens softly with the bright first theme, which is very extendedly developed in *crescendo* by fuller and fuller orchestra in occasional alternation with a more chromatic subsidiary phrase. This development of the first theme covers a hundred and eleven measures, the rhythm being particularly unstable, measures in 9-8 and 2-4 time frequently interrupting the even flow of the typical 6-8 time of the movement. This protracted development debouches at last into the melodious *cantilena* of the second theme, sung at first by the 'celli and horn, over sustained harmony in the clarinets and bassoons, against swept syncopated chords in the harp and triplet figuration in the violins. This theme begins in the dominant, A major, but is of very shifting tonality; with a sudden change to C major, the melody passes to the oboe, clarinet, and trumpet, while the triplet figuration is taken up by the violas and 'celli, the violins playing long close *tremolos*; the development is continued with varying instrumentation, against arpeggj in the harp and *tremolos* in the strings. The rhythm of this second theme, too, presents some irregularities, the time being 4-4, interspersed every now and then with measures of 5-4. A third theme follows, in which we recognize the brisk "dotted triplet" chattering of the introduction. Its somewhat extended development brings back phrases from the first theme after a while, and then comes a return of the *cantilena* of the second theme in D major, sung strongly by the violins and third and fourth horns over tremulous harmonies in the other strings and sustained chords in the trombones, while the wood-wind pits figures from the first theme against the sustained melody as a contrapuntal accompaniment. Soon the slow melody passes into the wind instruments, and the counterpoint from the first theme into the strings. A coda, *Con fuoco*, on the first theme, through which, however, strains from the second keep sounding at intervals, closes the work. The form is thus perfectly free, but none the less well balanced and symmetrical.

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CHRISTOPH WILLIBALD, RITTER VON GLUCK.

(Born at Weidenwang, near Neumarkt, in the Upper Palatinate, on July 2, 1714;
died in Vienna on Nov. 15, 1787.)

Orfeo ed Euridice; opera in three acts, the text by Raniero de' Calzabigi, the music by Gluck, was first given, under the composer's direction, at the Hofburgtheater in Vienna on October 5, 1762. The cast was:

ORFEO	Gaetano Guadagni (<i>castrato</i>)
EURIDICE	Marianna Bianchi
AMORE	Lucia Clavarau

It was Gluck's first opera in his second, or great, manner. In 1774 he was commissioned to rearrange it for the Académie Royale de Musique in Paris, it being impracticable to give it there in its original shape. There were no contralto voices in the chorus at the Opéra in those days, so Gluck rewrote the alto part in all the choruses for high counter-tenor. There was also no great contralto singer; so he transposed the part of Orphée for Legros's high-counter voice. There being no English horns, he transposed their parts for clarinets, except in places where the transposition for Legros's benefit brought the parts within the range of the oboe. The absence of a soprano-trombone (*Zinke* or *cornetto*) necessitated the suppression of the part originally written for it in the opening chorus. More than this, Gluck added several numbers and rewrote others. In this altered shape the opera was brought out, in a French translation by Moline, as *Orphée et Euridice* at the Académie de Musique on August 2, 1774.

The French version was generally admitted to be an improvement upon the original Italian one, except in the matters of transposition and suppressed or altered instrumentation. When the Paris Théâtre-Lyrique wished to revive the opera in 1859, the management engaged Berlioz to prepare a new version, containing all the improvements in the first French

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version, but adhering to the instrumentation of the original Italian one, and with the part of Orphée in the original keys, for contralto voice. This — which is generally known as the "Berlioz version" — was given at the Théâtre-Lyrique in November, 1859, with Mme Viardot-Garcia as Orphée.

The German version now given in Vienna adheres to the original Italian score; and I believe this is the version used in many other German capitals, though in some of them a German translation has been adapted to the Berlioz version. The first French version is now given nowhere.

The air sung at this concert is in the part of Orpheus, and comes in the third act. Orpheus, in bringing Euridice up from the nether world, has disobeyed the command of the gods and let her see his face; she accordingly fades from his grasp and is carried back to Hades. The recitative begins immediately after her disappearance. The German text is:

Recitativ.

Ach, sie hört nicht mein Fleh'n; ach, sie kehrt nicht zurück! Ich selbst hab' sie dem Tod geweiht; mehr als jemals fühl' ich mich elend; mein Schmerz ist ohne Grenzen! In dieser Schreckensstunde bleibt mir nichts mehr, als nur der Tod, der Alles sühnet.

Arie.

Ach, ich habe sie verloren,
All' mein Glück ist nun dahin!
Wär', o wär' ich nie geboren,
Weh', dass ich auf Erden bin!

Euridice, Euridice!
Gieb Antwort, o vernimm mich!
Noch dein, noch treu dir bin ich!

Da capo: Ach, ich habe sie verloren, u. s. w.

Euridice, ach, vergebens!
Ruh' und Hoffnung, Trost des Lebens,
Ist nun nirgends mehr für mich!

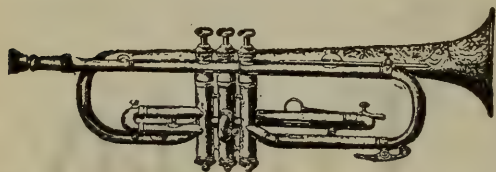
Da capo: Ach, ich habe sie verloren, u. s. w.

The English literal prose of which is:

Recitative: Alas, she hears not my beseeching; alas, she will never return! I myself have devoted her to death; I feel my wretchedness more than ever; my grief is without bounds! In this hour of terror naught is left for me but death, which atones for all.

Air: Alas, I have lost her, all my happiness is gone! Had, O had I never been born, woe to me that I am on earth! Euridice, Euridice! Give answer, O hear me! I am

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still thine, still true to thee! . . . Euridice, alas, 'tis in vain! Peace and hope, the consolation of my life, are nowhere more for me!

The air is in C major (2-2 *allabreve* time), and is marked *Andante con moto* in the score, although passages of *Adagio* occur now and then. The accompaniment of both recitative and air is scored for first and second violins, violas, 'celli, and double-basses. In the first French version this air is transposed to F major, and three additional measures are inserted near the end.

SYMPHONIC POEM NO. 3, "THE PRELUDES" FRANZ LISZT.

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31 /August 1, 1886.)

The poetic subject of this composition is the following passage from Lamartine's *Méditations poétiques*:

What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted day-break of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar; and what wounded spirit, when one of these tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and, when "the trumpet's loud clangor has called him to arms," he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength.

The work opens, *Andante* in C major (4-4 time), with a vaguely outlined, solemn motive, given out softly by all the strings in octaves, and answered by the wood-wind in harmony; this motive is worked up for some time in a gradual *crescendo*, until it leads to an *Andante maestoso* in the same key (12 8 time), in which a new rhythmic phase of the same theme is given out *fortissimo* by the 'celli, double-basses, bassoons, trombones, and tuba, against sustained harmonies in the other wind instruments and brilliant rising and falling arpeggi in the violins and violas. The development of

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this second phase of the theme leads, by a short *decrecendo*, to a third phase still, a tender *cantabile* melody in 9-8 (3-4) time, sung by the 'celli and second violins — after a sudden transition to E major, by the horn — against a waving accompaniment in the first violins, the basses and bassoons coming in after every phrase with the first figure of the original solemn phase of the theme itself. The fuller development of this third phase of the principal theme leads after a while to the entrance of the second theme (which, different as it sounds, might really be called a fourth phase of the first) in E major, given out by the quartet of horns and another quartet of muted violas *divisi*, against arpeggi in the violins and harp. This second theme may be called the "Love-motive." After being played through by the horns and violas, it passes into the oboes, clarinets, and bassoons, against a more elaborate accompaniment in the lower strings and harp, while the violins and flutes bring in melodiously flowing passages between the phrases. The working-up becomes more tempestuous, but is suddenly interrupted by a slower, sighing figure in the wood-wind, then in the violins, and the horn brings back the third phase of the principal theme *pianissimo*, while the violins still linger on with the initial figures of the "Love-motive." The third phase of the theme then fades away in the flutes and clarinets.

Then comes an *Allegro ma non troppo* (2-2 time), in which the initial figure of the principal theme is made the basis of a violent passage, suggestive of a hurricane, during the further development of which by the full orchestra a stern, warlike theme (fifth phase of the principal theme) is thundered forth by the brass over a stormy arpeggio accompaniment in the strings. As the tempest dies away, the third phase of the principal theme returns in the oboes, then in the strings, and a sudden transition to A major brings an *Allegretto pastorale* (6-8 time): a quiet pastoral melody, the third theme, is given out in fragments by the horn, oboe, and clarinet in alternation, and then developed by the wood-wind and strings, for some



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time. It leads to a return of the "Love-motive" in the violins, while the violas and first 'celli play figures from the pastoral motive against it, as a counter-theme. The "Love-motive" is once more developed at a considerable length, by fuller and fuller orchestra in constant *crescendo*, appearing at last in its full splendor in C major in the horns and violas, and then in all the wood-wind and horns, the counter-theme from the pastoral motive always accompanying it in various parts of the orchestra. Then comes an *Allegro marziale animato* in C major (2-2 time), in which the third phase of the principal theme appears in the horns and trumpets against rapid ascending and descending scales in the violins; but it is no longer a tender *cantilena*, it is now transformed to a martial march, between every phrase of which the trombones, violas, and basses come in with fragments of the original phase of the theme. The development is very brilliant, until the whole orchestra dashes in *fortissimo* upon a march movement in which the "Love-motive" and the third phase of the principal theme are so nicely fitted together that they seem like the development of one march-melody. The sudden changes of key in this march—C major, E-flat major, F-sharp major—are especially characteristic of Liszt. The development continues with unabated brilliancy, until at last the resounding second phase of the principal theme returns *fortissimo* in the basses, bassoons, trombones, and tuba, in C major (12-8 time), against the same harmonies in the other wind instruments and arpeggi in the violins and violas as near the beginning of the composition, and brings it to a sonorous close.

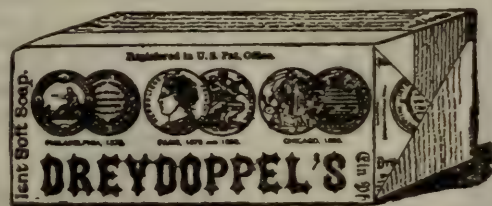
Les Préludes is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 3 kettle-drums, snare-drum, bass-drum and cymbals, harp, and the usual strings.

AIR, "MON CŒUR S'OUVRE À TA VOIX," FROM "SAMSON ET DALILA."

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direction in Weimar on December 2, 1877. The air sung at this concert is really part of a long duet between Dalila and Samson (contralto and tenor); but it is often sung as a solo at concerts with the part of Samson — which is short and musically unimportant — omitted. The movement is originally *Andantino* in D-flat major (3-4 time); but at this concert Miss Rolla, being a soprano, will sing it transposed. The text is :

DALILA.

Mon cœur s'ouvre à ta voix comme s'ouvrent les fleurs
 Aux baisers de l'aurore!
 Mais, ô mon bien-aimé, pour mieux sécher mes pleurs,
 Que ta voix parle encore!
 Dis-moi qu'à Dalila tu reviens pour jamais,
 Redis à ma tendresse
 Les serments d'autrefois, ces serments que j'aimais.
 Ah ! réponds à ma tendresse,
 Verse-moi l'ivresse !

Ainsi qu'on voit des blés les épis onduler
 Sous la brise légère,
 Ainsi frémit mon cœur, prêt à se consoler,
 À ta voix qui m'est chère !
 La flèche est moins rapide à porter le trépas,
 Que ne l'est ton amante à voler dans tes bras !
 Ah ! réponds à ma tendresse,
 Verse-moi l'ivresse !

The English prose translation of which is as follows :

Delilah. — My heart opens at the sound of thy voice as the flowers open to the kisses of sun-rise! But, O my well-beloved, let thy voice speak again, the better to dry my tears! Tell me that thou hast come back to Delilah forever, repeat to my love the oaths of yore, the oaths that I loved! Ah! respond to my love, pour out intoxication for me!

As you see the bearded wheat wave beneath the light breeze, so does my heart tremble, ready to console itself at thy dear voice! The arrow is less swift to bring death than thy beloved to fly to thy arms! Ah! respond to my love, pour out intoxication for me!

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SYMPHONY NO. 4, IN A MAJOR, "ITALIAN," OPUS 90.

FELIX MENDELSSOHN-BARTHOLDY.

(Born in Hamburg on Feb. 3, 1809; died at Leipzig on Nov. 4, 1847.)

This symphony, which is No. 19 of the posthumous works, was written in 1833, and first published in April, 1851.

The first movement, *Allegro vivace* in A major (6-8 time), opens, without slow introduction, with a *forte pizzicato* chord in all the strings, and quivering eighth-note repetitions of the chord of the tonic in the wood-wind and horns. Against this background of quivering tone the violins in octaves outline the first theme, the other strings soon entering to alternate with the wind instruments in the shimmering triplets. The exposition of this first theme covers twenty-one measures; it is followed by some further developments on its initial figure in the wood-wind and horns against a *staccato* counter-theme in the strings. Then comes a short *crescendo* climax, leading to a *fortissimo* return of the theme, still more brilliantly scored than before. Some further developments, which approach the character of actual working-out, lead over to the entrance of the second theme, sung by the clarinets and bassoons in 3rds in the dominant, E major, over an arpeggio accompaniment in the strings; then the development passes into the strings, and soon dies away in *pianissimo*, as the clarinet steps in with a reminiscence of the first theme. This hint is forthwith taken up by the rest of the orchestra, and some new *forte* and *fortissimo* developments on the first theme lead to the entrance of the graceful little conclusion-theme, first

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in the wood-wind, then in the strings. The first part of the movement closes in the dominant, and is repeated.

The free fantasia opens with some preliminary skirmishing on a contrapuntal figure (taken from the first counter-theme), after which a wholly new theme appears in the sub-dominant, D minor—rather of Scotch than of Italian character—and is forthwith made the subject of a *fugato*, against counter-figures taken from the counter-theme just heard. Then fragments of the first theme reappear, and the two themes are elaborately worked out together, rising gradually to *fortissimo*, then falling back into *pianissimo*. A long *crescendo* climax leads at last to the return of the first theme at the beginning of the third part of the movement. The development of this part is somewhat condensed from that of the first; the second theme enters much sooner—now in the violas and 'celli, against arpeggi in the wood-wind—in the tonic; its further development is given to the violins against a similar accompaniment. As it gradually dies away, the episodic theme that appeared near the beginning of the second part of the movement comes back in A minor in the wood-wind and horns, leading to the coda, in which this little Scotch theme is worked up in conjunction with the first theme in a constantly accelerated tempo.

The second movement, *Andante con moto* in D minor (4-4 time), has often been called the "Pilgrims' March." It begins with a loud wail of the violins, violas, flutes, oboes, and bassoons in octaves on the dominant and sixth degree of the scale.* Then follows the principal theme of the movement. It is first given out in two-voice counterpoint, the *cantus firmus* in the oboes, bassoons, and violas in octaves, the running counterpoint in even eighth-notes in the basses; each verse of the theme is repeated in four-voice counterpoint, the *cantus* in the violins in octaves, the two middle voices of the counterpoint in the two flutes, and the bass in the basses as before. This development of the principal theme is followed by a more chromatic subsidiary—the initial figure of which is taken from the "wail" at the beginning of the movement,—which is briefly developed in full harmony by the strings; the key is still the tonic. Next follows a suave, graceful second theme in A major, polyphonically developed by the full orchestra, and followed by a return of the loud initial "wail"—now in the dominant, on the second and third degrees of the scale of D minor

*Precisely the two notes, by the way (A and B-flat), of the chorus in the famous *Offertorium* in Berlioz's *Danrémont-Requiem*.



(fifth and sixth of A minor). What follows is a free working-out of the three themes already exposed and developed, the movement ending *pianissimo* in the 'celli and double-basses *pizzicati*.

The third movement, *Con moto moderato* in A major (3-4 time), is in reality nothing more nor less than a Minuet and Trio, although not so called in the score. The form is perfectly regular, and the rhythm characteristic. The first part, or Minuet, consists of the exposition and development of a gracefully flowing theme, mainly by the strings, the wind being but sparingly used for the sake of coloring. The second part, or Trio, is noted for the rare exquisiteness of its color-effects. The beautiful theme is sung in four-part harmony by two horns and two bassoons, the frequent crossing of the voices resulting in the most wonderful effects of coloring. The minuet is then repeated, snatches of the Trio returning at the close in a short coda.

The fourth movement, Saltarello: *Presto* in A minor (4-4 time), is a brilliantly developed quasi-rondo on a theme in saltarello rhythm.* The saltarello is the characteristic Roman dance, as the tarantella is the Neapolitan. Both have a very similar rhythm: rapid triple time (6-8 or 12-8). The characteristic, though not quite invariable, difference between the two is that the tarantella tends to flow in even triplets, whereas the rhythm of the saltarello is more jerky, a rest being often substituted for the second note of a triplet. This movement of Mendelssohn's, although marked 4-4 in the score, is really for the most part in 12-8 time.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

* Stephen Heller took the theme of this movement as a basis for some quite different developments in his once-favorite *Saltarello* for pianoforte, opus 77.

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PROGRAMME.

Johannes Brahms - - - Symphony No. 3, in F major, Op. 90

- | | | | | | |
|--------------------------------|---|---|---|---|-----|
| I. Allegro con brio (F major) | - | - | - | - | 6-4 |
| II. Andante (C major) | - | - | - | - | 4-4 |
| III. Poco Allegretto (C minor) | - | - | - | - | 3-8 |
| IV. Allegro (F minor) | - | - | - | - | 2-2 |

Wolfgang Amadeus Mozart - - - Aria, "Così fan Tutte"

Antonín Dvořák Symphonic Variations on an Original Theme, Op. 78

Ludwig van Beethoven Recitative, "Abscheulicher! wo eilst du hin?"
and Aria, "Komm, Hoffnung, lass den letzten
Stern," from "Fidelio," Act I, No. 9

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SYMPHONY No 3, IN F MAJOR, OPUS 90 JOHANNES BRAHMS.

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

This symphony appeared in 1884. The first movement, *Allegro con brio* in F major (6-4 time), has, like the whole of Schumann's symphony No. 2, in C major, opus 61, the peculiarity of a frequently recurring phrase of evident thematic significance, although it is not one of the regular themes of the movement. Yet with this difference, that the theme in Schumann's symphony is to be regarded as a sort of musical motto to the whole work, whereas this one of Brahms's is plainly the counter-theme of the first theme of the movement. The main body of the movement begins immediately, and without introduction, with the announcement of this phrase in the wind instruments in full harmony, followed by the announcement of the real first theme by the violins in octaves, over harmony in the violas, 'celli, and trombones, with the counter-theme as a bass in the double-basses and double-bassoon. Now the striking peculiarity of this juxtaposition of theme and counter-theme, which would otherwise have little to attract the attention, is that the one is in F minor, while the other is in F major. The first figure of the theme runs on the notes of the chord of F major (F, C, A, F, C, in descending, with a short passing G); the phrase which constitutes the counter-theme is F, A-flat, F, in ascending. Thus the A-natural in the first measure of the upper voice makes a rank cross-relation with the A-flat in the second measure of the bass!* This cross-relation, right

* It is true that this cross-relation also occurs in the initial announcement of the counter-theme itself. The flutes, oboes, and third horn have the melodic progression F, A-flat; but the first chord is that of F major, with an A-natural in a middle voice, after which the A-flat in the upper voice comes in as undeniably "*querständig*." But the rankness of this cross-relation is here sufficiently toned down by the second chord (the one containing the A-flat) being an inversion of the diminished 7th. In the first two measures of the combined appearance of theme and counter-theme, however, no such harmonic palliation is to be found, and the cross-relation stands out as frankly as possible.

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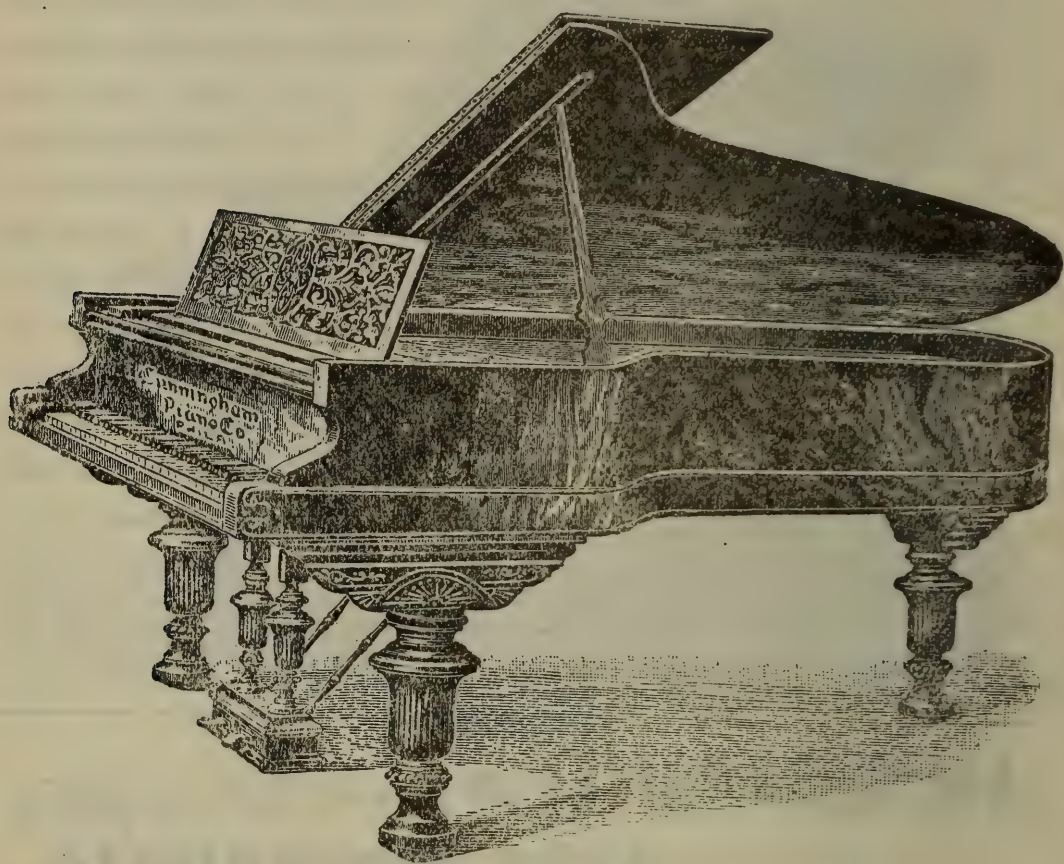
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at the beginning of a movement and as an essential factor of the conjunction of two themes, has been much commented on. That Brahms has been in no wise mealy-mouthed about it is sufficiently evident from the *sforzando* marks in the bass, which bring it into all possible prominence. It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

. . . O, you are well-tun'd now!
 But I'll set down the pegs that make this music,
 As honest as I am,

the idea being still further carried out by the second phrase of the theme suddenly shifting to the chord of D-flat major where the A-flat of the counter-theme is quite at home. The first theme is briefly developed, without our hearing anything more from the dread counter-theme; but in the ensuing subsidiary passage it returns again (A, C, A, in the bass; F, A-flat, F in the violins; and the same later on in the bass), and gives the dominant coloring of the situation; the counter-theme seems to be getting the upper hand! But soon a truce is cried to the conflict: a modulation to A major brings in the melodious second theme sung by the clarinet

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against an accompanying phrase in the bassoon, over a double drone-bass in the lower strings. Then the violas and oboe (later the violas and flute) take up the melody, the strings coming in at the close with a brief antithetical phrase. All this second theme has been in 9-4 time; its character is wholly cheerful and sunny. But immediately with the beginning of the concluding period and a return to 6-4 time the oboe once more brings back the grim counter-theme (A, C, A,) and the passage-work assumes a more serious and even violent character up to the repeat at the end of the first part of the movement.

The middle part, or free fantasia, is not very long, but is quite elaborate, both first and second themes coming in for their share of the working-out, and the grim counter-theme being made the subject of some new melodic developments in the horn and oboe.

The third part of the movement begins with a twice repeated reannouncement of the counter-theme in full harmony (F, A-flat, F, in the wood wind, horns, trumpets, and strings; and the same repeated in the trumpets horns, trombones, and bassoons), making way for the announcement of both theme and counter-theme together, as at the beginning of the movement. The development is very similar to that in the first part, save that the 9-4 second theme now comes in D major. The long and elaborate coda begins with a strong reassertion of the first theme in F major over the dread counter-theme in the bass; only now, in its last tussle for the supremacy, the latter seems to try subtle finesse instead of open violence.

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It now appears, not as F, A-flat, F, making its old harsh cross-relation with the theme, but as C, E-flat, C, thus softening the harmony. But this time the theme itself gains the upper hand, the last attempt of the counter-theme being silenced by an uprising of all the strings to proclaim the joyous theme, which then sinks back to *pianissimo*, victorious, if exhausted by the battle.

The second movement, *Andante*, in C major (4-4 time), opens with a quiet, simple theme, played in four-part harmony by the clarinets and bassoons, the flutes and horns coming in to enrich the coloring toward the end of each phrase, and the last measures of the several phrases being freely echoed by the violas and 'celli, also playing in four parts. The theme is simply developed, in the manner just described, for twenty-three measures; it is followed by a shorter variation for all the strings, woodwind, and horns, after which a short transitional passage in the strings leads over to the second theme, a melody in which we find the characteristically Brahmsish alternation of triplets with groups of even notes, sung in octaves, alternately by the clarinet and bassoon, and the oboe and horn. This melody is essentially in A minor and D minor, but the accompanying plain harmony in the strings has little to do with either of these keys. The antithesis of this theme, alternately in the strings and wind, is frankly in G major, and is followed by some exceedingly weird transitional harmonies which lead back to the return of the first theme in the dominant (G major) in a new and more elaborate figural variation. The development continues

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long on this theme, it returning at last in the tonic in a variation that is based upon its original shape. An episode of *cantilena* in the first and second violins leads to a return of the weird harmonies mentioned above. Then comes a short coda on fragments of the first theme, first in the clarinets and bassoons, then in solemn harmonies in the brass, soft rising arpeggi in the oboe and flute leading to the closing chords.

The third movement, *Poco Allegretto* in C minor (3-8 time), opens with a *cantabile* theme in the 'celli, to a waving arpeggio accompaniment in the violins and violas, a bass in the double-basses *pizzicati*, and sustained harmonies in the flutes. The theme is then taken up by the first violins, to a similar accompaniment, the clarinets and bassoons adding their coloring as a background. The antithesis of the theme appears in the shape of contrapuntal passages between the 'celli and first violins, to the same accompaniment. Then the theme is taken up again by the flute, oboe, and horn in octaves, the accompaniment growing more and more elaborate. A change to A-flat major brings in the second theme, a succession of the weirdest harmonies in the wood-wind over a syncopated bass in the 'celli, the other strings coming in later with accompanying arpeggi. The antithesis of this theme is a more flowing, melodious passage in full harmony in the strings. The weird thesis returns once more in the wind, and a brief premonitory transitional passage leads to the return of the first theme in the tonic (C minor), sung by the horn, then by the oboe to a similar accompaniment to that at its first appearance; the antithesis now falls to the bassoon and

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oboe, and is developed to a free episode, after which the thesis comes in for the last time in the first violins and 'celli in double octaves, and a short free coda closes the movement. This is really a second slow movement, a sort of romanza, there being nothing in the symphony to correspond to the usual scherzo.

The fourth movement, *Allegro* in F minor (2-2 time), begins with the announcement of its first theme *piano e sotto voce*, by all the strings and the bassoons in octaves, a melody of distinctly Hungarian character.

After this simple exposition, the theme is then taken up in 3ds and 6ths by the flutes, clarinets, and bassoons over alternate rising arpeggj in the 'celli and violas and a *pizzicato* bass. Two soft E-flats in the trombones introduce the second theme, *pianissimo* in a A-flat major, a more solemn, march-like theme, given out in full harmony by the strings and wind. It is followed by a subsidiary passage in which a new, more lively theme is worked up by the full orchestra (but without trombones) with occasional hints at the first theme in the original key of F minor, and leads to the third theme, a buoyant, joyous melody in which we again recognize the

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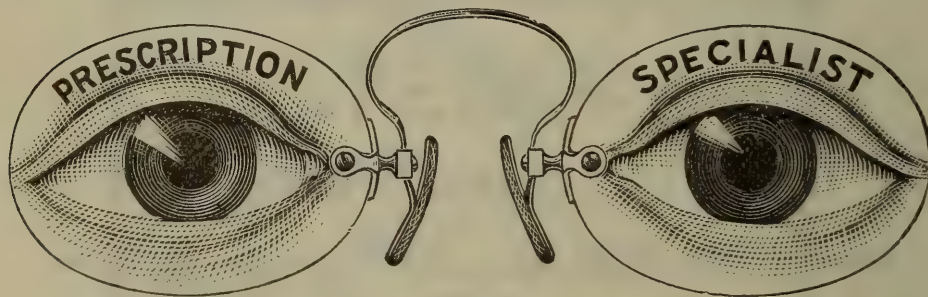
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second theme in the trombones and wind, the strings keeping up their gentle rustling to the end. The harmony soon falls into reminiscences of the old struggle between major and minor in the first movement; scraps of the first theme of the finale itself keep sounding in the bassoon and 'celli, as the flutes and oboes make one last, dying attempt to reinstate the old grim F, A-flat, F of the counter-theme; but it is of no avail, the major mode establishes itself for good and all as the strings in *tremolo* softly hover down over the sustained harmonies in the wind with what seems like the redeemed and disembodied spirit of the original first theme of the first movement. The ending of this finale is one of the most highly poetic I know of in all orchestral music: the dramatic significance the last themes have acquired during the first movement imparts an indescribable atmosphere of pathos to it all. It is, however, really only the *ghost* of the first theme of the first movement that thus returns at the close; for unfortunately, either intentionally or by miscalculation, Brahms has so written it that it is perceptible only to the eye, but is not to be detected by even the most carefully intent ear. The theme is so veiled in the *tremolo* of the muted strings that its melodic outline is evanescent, and no one would notice it, save in the printed score.

This symphony is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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The work consists of a theme, twenty-seven variations, and a fugued finale. Seven of the variations — Nos. 2, 6, 9, 10, 20, 21, and 24 — will be omitted at this concert.

The theme, *Lento e molto tranquillo* in C major (2-4 time), is twenty measures long; it begins softly in octaves in the strings against sustained notes in the wind, but breaks out later into full harmony.

The variations are, for the most part, short; at times contrapuntal, at others freely romantic and fantastic in character. The finale, *Allegro maestoso* in C major (2-4 time), begins as a tonal fugue on the first six measures of the theme;* but it ends with a perfectly free coda, which is far more symphonic than fugal in character.

This composition is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

*That is, I call this fugue tonal because of the regular tonal mutation at the beginning of the response; but the subject itself is so irregular — beginning, as it does, on the tonic, and ending on the 3rd of the scale — that this designation may well be objected to. There can, however, be no doubt that, given the character of the subject, the response is absolutely correct.

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ENTR'ACTE.

HISTORICAL NOTES ON "LA DAMNATION DE FAUST."

(EXCERPTS FROM BERLIOZ'S "MÉMOIRES.")

It was in the course of this trip to Austria, Hungary, Bohemia, and Silésia* that I began the composition of my legend of *Faust*, over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's *Faust* by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière before I left Paris, did not amount to the sixth part of the work.

So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. And I wrote this piece, which gave me hope of succeeding in writing the rest:

Nature immense, impénétrable et fière!

Toi seule donnes trêve à mon ennui sans fin!

Sur ton sein tout-puissant je sens moins ma misère,

* In 1844-45.

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Je retrouve ma force et je crois vivre enfin.
 Oui, soufflez, ouragans, criez, forêts profondes,
 Croulez, rochers, torrents, précipitez vos ondes !
 A vos bruits souverains ma voix aime à s'unir.
 Forêts, rochers, torrents, je vous adore ! mondes
 Qui scintillez, vers vous s'élançe le désir
 D'un cœur trop vaste et d'une âme altérée
 D'un bonheur qui la fuit.*

Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could ; in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus in an inn at Passau, on the Bavarian frontier, I wrote the introduction :

Le vieil hiver a fait place au printemps.

In Vienna I wrote the scene on the banks of the Elbe, Méphistophélès's air :

Voici des roses,

and the ballet of the Sylphs. I have said when and how I wrote in one night, also in Vienna, the march on Rakoczy's Hungarian theme. The extraordinary effect it produced in Pesth tempted me to introduce it in my score of *Faust*, taking the liberty of putting my hero in Hungary at the

* Boundless, impenetrable, and proud Nature! Thou alone callest a truce to my endless woe! On thy all-puissant breast I feel my wretchedness less, I find my strength once more, and think at last to live. Yea, blow, hurricanes; cry aloud, deep forests; crumble, rocks; waterfalls, hurl down your waves! My voice loves to chime in with your sovereign noises. Forests, rocks, waterfalls, I love you! Scintillating worlds, toward you stretches forth the yearning of a too great heart, of a soul athirst for a joy that flees before it.

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beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought.

A German critic found it very strange that I had made Faust travel to such a place. I do not see why I should not, and should not have hesitated the least in the world to take him anywhere else, if any good could have come to my score from it. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust, without any shock to probability. Other German critics having taken up this singular thesis later, and attacking me with more violence still for the modifications I had made of the plan of Goethe's! *Faust* in my libretto (as if there were no other *Fausts* than Goethe's*), and as if, moreover, one could set the whole of such a poem to music, without changing its arrangement), I was silly enough to reply to them in the preface to *la Damnation de Faust*. I have often wondered why those same critics never reproached me for the libretto of my *Roméo et Juliette* symphony, which is very little like the immortal tragedy! No doubt, because *Shakspeare is not a German*. Patriotism! Fetishism! Cretinism!

In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the *Dance of Peasants*, one night that I had lost my way in the town.

In Prag I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:

* Marlowe's, for instance, and Spohr's opera, neither of which resembles Goethe's *Faust*.



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In Breslau I wrote the words and music of the Latin students' song :

Jam nox stellata velamina pandit.

On my return to France, having gone to spend a few days near Rouen, at M. le baron de Montville's country-seat, I composed the grand terzet :

Ange adoré dont la céleste image.

The rest was written in Paris, but always on the spur of the moment, at home, at a café, in the Tuileries gardens, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come, and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced ; the public, so far, seems to agree with me.

It was nothing to have written it, I had to bring it out ; and it was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum ; then the numerous rehearsals I had with the performers and the exorbitant price of 1,600 francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made

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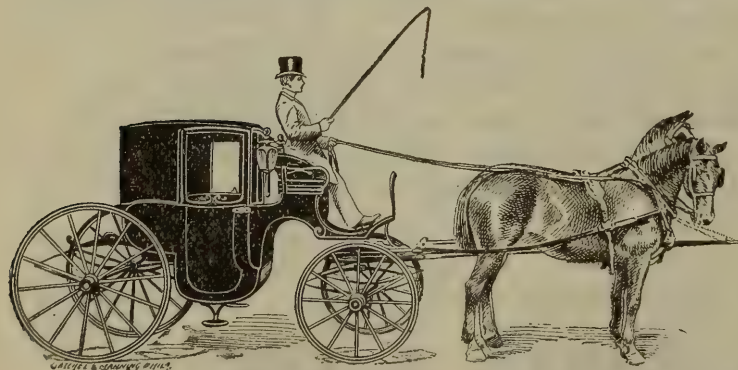
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n my place. "When I gave *Roméo et Juliette* for the first time at the Conservatoire," I said to myself, "the eagerness of the public to come and hear it was such that we had to sell *lobby tickets*, to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of *Faust* is quite as famous as that of *Roméo*, it is generally believed to be sympathetic to me and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered . . ." Illusion! Years had gone by since the first performance of *Roméo et Juliette*, during which the indifference of the Paris public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November (1846), it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Méphistophélès, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave *Faust* twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire;

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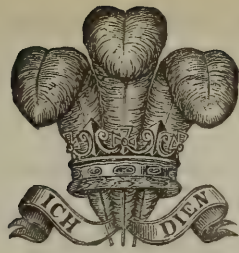
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and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given.

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Modern science, modern inventiveness and mechanical ingenuity have done much in the way of improving imperfect musical instruments; but, in spite of all that has been achieved in instrumental construction, much still remains to be done. And even the most hopeful student of the subject is at times tempted to fear that a good deal of this never will be done, that it is, in fact, impossible to do. Every now and then one meets with a case in which the would-be-improving inventor seems to run up against an impenetrable wall, an impassable barrier; his best-meant endeavors are foiled, and he comes to a stand-still. Either what is really gained by his projected improvement entails so serious a loss in another direction, that his improvement is recognized as not viable; or else he finds that the very imperfections he has attempted to overcome play so essential a part in forming the character of the instrument he is working over that removing them results in a well-nigh total destruction of that character. This is especially true in cases where the projected improvement aims at curing certain difficulties in the technique of an instrument.

Take, for instance, the clarinet. This instrument presents certain pecu-



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liar, and peculiarly onerous, difficulties to the performer that no ingenuity has yet succeeded in conquering. These difficulties seem to be inherent in the very nature of the instrument itself. The general principle of the technique, or mechanism, of all the so-called "wooden" wind instruments — flutes, oboes, clarinets, bassoons — is this: a chromatic scale is formed, starting from the lowest note of the instrument, by successively opening holes farther and farther up the tube, until a point is reached where this scale can be continued by producing the natural overtones (harmonics) of these "fundamental" notes. Now, as the second harmonic of any fundamental is its octave, this chromatic scale of fundamentals, will naturally stop just a semi-tone short of the octave of the lowest fundamental. If we suppose this lowest fundamental to be C, we shall have to have a series of eleven holes pierced at proper intervals in the tube of the instrument to bring the fundamental series chromatically up to B. Above this point the scale of the instrument can be extended chromatically another octave by the second harmonics of the fundamental series. Above this, by producing the third, fourth, or even fifth harmonics of certain members of the original series. The mechanical appliances by which the harmonics are obtained vary considerably in different cases, in different systems of construction; but it may be premised that the mechanical simplicity of the instrument from a technical point of view, depends largely, even chiefly, upon the number of piercings necessary to produce the chromatic scale of fundamentals.

Now, the tube of the clarinet is cylindrical; and it has been found that instruments of cylindrical bore, played with a reed, act, not like open tubes, but like stopped tubes. That is, they positively refuse to give out any even harmonics of a fundamental note, but will give out only the odd har-

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monics — the third, fifth, seventh, etc. So, as no second harmonics can be produced on the clarinet, the chromatic scale of fundamentals can not stop at a semitone short of the octave, but has to be carried up to within a semitone of the 12th of the lowest fundamental — the 12th itself being the third harmonic of that fundamental. That is to say, the lowest note of the clarinet being E, the chromatic scale of fundamentals cannot stop at D-sharp, but must be carried up to the A-sharp above it — the semitone below B. The result of this is that, instead of eleven holes, the clarinet has to have eighteen holes to complete its chromatic scale of fundamentals, the scale of the instrument being completed above this point by the third, fifth, and seventh harmonics of these fundamentals. Now, not only do these six additional fundamental-holes constitute, of themselves, a serious increase in the technical difficulty of the instrument, but this difficulty is still further enhanced by the fact that the fingering of the successive octaves in the scale of the instrument is not the same. Take, for instance, the double-octave E,— two octaves above the lowest note of the instrument ;— this cannot be produced as the fourth harmonic of the low E, but must be produced as the third harmonic of a low A.

Makers have exhausted all their ingenuity and science in fruitless attempts at overcoming this inherent difficulty of the clarinet. Adolphe Sax, at last, conceived the idea of giving the instrument a conical bore, with the result of curing the difficulty immediately. But it was really all to no purpose ; for the conically bored instrument turned out to be no longer a clarinet at all ; it no longer had the characteristic clarinet tone. No composer would have accepted it as a substitute for the clarinet. The difficulty still remains unconquered.

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Again, take the oboe. The technical difficulty of this instrument is of a different sort; its bore is conical, so that it needs only eleven holes to complete its chromatic series of fundamentals. The trouble comes from the places in the length of the tube at which these holes have to be bored. If nothing but acoustics had to be considered, it would be the simplest thing in the world to bore these holes at exact aliquot divisions of the length of the tube; but unfortunately there are purely practical considerations that cannot be set aside. The holes must be within reach of the player's fingers, and to bring them thus within reach necessitates a considerable displacement of some of them. The result is that such holes as are pierced at irrational points of the tube are naturally out of tune; and this defect has to be cured more or less by altering their shape and size,—thus impairing the evenness of the scale of the instrument,—by piercing some of them diagonally, but to a great extent by the skill of the player himself. To play an even scale in tune on the oboe is no joke! And, unfortunately, the extreme delicacy of the small double reed of the instrument renders a complete command over it by the lips exceedingly difficult, just where this command is most needed.

Makers have tried to circumvent this difficulty by piercing the tube of the instrument on exact acoustico-mathematical principles, and by substituting a mechanism of keys and levers for the actual contact of the player's fingers with the holes. All to no purpose, however! For it has turned out in every case that the acoustically pierced oboe is no longer an oboe; it has lost the characteristic oboe tone, which seems to depend in some mysterious way upon the very imperfections of the instrument. Much the same barrier has been met with in attempted improvements in the bassoon, which is, after all, nothing but a tenor and bass oboe.

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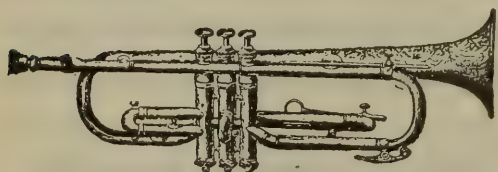
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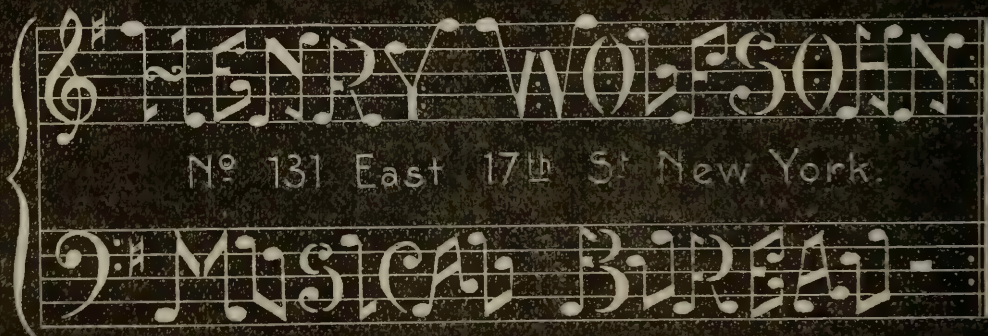


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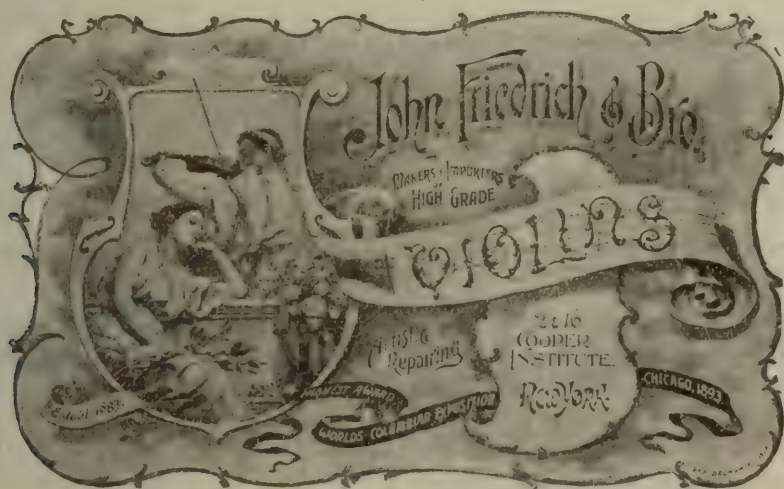


RECITATIVE, "*Abscheulicher! wo eilst du hin?*" AND ARIA, "*Komm Hoffnung, lass den letzten Stern,*" FROM "FIDELIO" . LUDWIG VAN BEETHOVEN.

This great scene and air is sung by Leonore after she has overheard Pizarro try to bribe Rocco, the old jailer, to help him kill Florestan, her husband. The text is:—

Abscheulicher! wo eilst du hin?
Was hast du vor in wildem Grimme?
Des Mitleids Ruf, der Menschheit Stimme,
Rührt nichts mehr deinen Tigersinn?

Doch, toben auch wie Meereswegen
Dir in der Seele Zorn und Wuth,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht.



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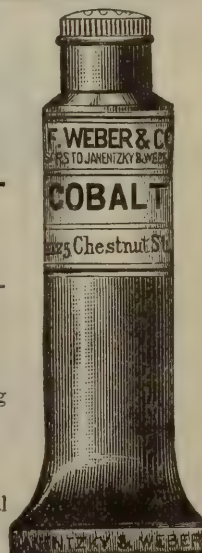
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Der spiegelt alte Zeiten wieder,
Und neubesänftigt wallt mein Blut.

Komm Hoffnung, lass den letzten Stern
Der Müden nicht erbleichen,
Erhell' mein Ziel, sei's noch so fern,
Die Liebe wird's erreichen.
Ich folg' den innern Triebe,
Ich wänke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe.
O du, für den ich alles trug,
Könnst' ich zur Stelle dringen,
Wo Bosheit dich in Fesseln schlug,
Und süßen Trost dir bringen!

A literal prose translation of which is as follows:—

Abhorrent one! whither hurriest thou? What is thy intent in wild rage? Will not the call of pity, the voice of humanity, will nothing touch thy tiger-soul? But, though anger and rage storm in thy soul like ocean waves, there shines upon me a colored bow

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that rests brightly on the dark clouds. It looks down so still, so peacefully, it mirrors old times again, and my blood flows fresh-quieted!

Come, Hope, let not the tired one's last star fade, illumine my goal, were it never so distant, love would reach it. I follow the inner impulse, I waver not, the duty of faithful conjugal love strengthens me. O thou for whom I have borne all, could I but make my way to the spot where malice has cast thee into chains, and bring thee sweet comfort!

PRELUDE TO "THE MASTER SINGERS OF NUREMBERG."

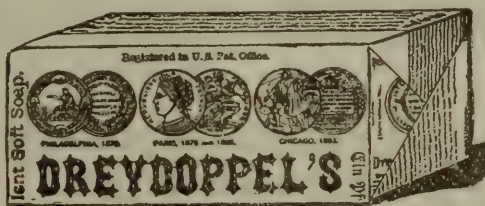
RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Die Meistersinger von Nürnberg, the text and music by Richard Wagner, was first given under Hans von Bülow's direction at the Court Opera in Munich on June 21, 1868. It is Wagner's only musical comedy, and was originally intended as a companion "satire-play"—in the antique Greek sense—to *Tannhäuser*.

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was the tutelary patron of Master Singers' guild) — which is followed by a return of the first theme, now elaborately developed by the full orchestra. This strong climax is followed by some phrases taken from Walther's *Preislied* and *Werbeliied*, leading to a modulation in E-flat major and a burlesque parody on the first theme, given out *staccato* by the wood-wind, and worked up contrapuntally against a droll little counter-figure taken from the crowd's jeers at Beckmesser in the singing contest in the third act. This burlesque counterpoint goes on until it becomes sheer "cats-music," when it suddenly debouches into an exceedingly ingenious and beautiful passage: the first violins, 'celli, and some wind instruments play the melody of the third verse of Walther's *Preisleid*,— which here becomes the real second theme of the prelude,— while the wood-wind play the first subsidiary in diminution, and the double-basses and bass-tuba give out the first theme, note for note, as a ponderous bass: the second violins surround this combination of three separate themes with an elaborate contrapuntal embroidery in sixteenth-notes. The working-out goes on apace, growing stronger and stronger, until the first subsidiary returns *fortissimo* in the wind, against surging figuration in the strings, and a resplendent *coda* closes the movement.

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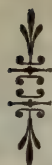
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PROGRAMME.

Ludwig van Beethoven - Symphony No. 4, in B-flat major, Op. 60

- | | | | | | | |
|---|---|---|---|---|---|-----|
| I. Adagio (B-flat major) | - | - | - | - | - | 4-4 |
| Allegro vivace (B-flat major) | - | - | - | - | - | 2-2 |
| II. Adagio (E-flat major) | - | - | - | - | - | 3-4 |
| III. Allegro vivace (B-flat major) | - | - | - | - | - | 3-4 |
| Trio: Un poco meno Allegro (B-flat major) | - | - | - | - | - | 3-4 |
| IV. Allegro ma non troppo (B-flat major) | - | - | - | - | - | 2-4 |

Adolph Henselt - - Concerto for Pianoforte, in F minor, Op. 16

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Johannes Brahms - - - - - Waltzes, Op. 39

(Scored for Orchestra by WILHELM GERICKE.)

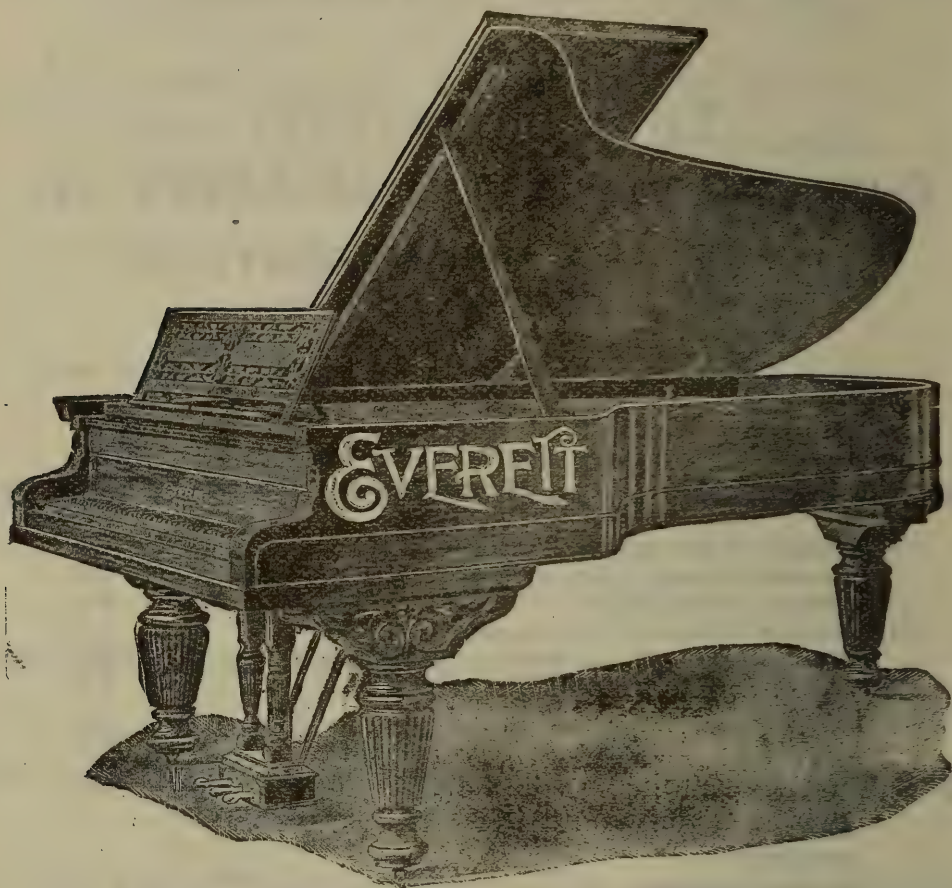
Franz Liszt - - - - - Symphonic Poem No. 3, "The Preludes"

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SYMPHONY No. 4, IN B-FLAT MAJOR, OPUS 60. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written in 1806. It was first played at a concert gotten up for Beethoven's benefit in Vienna in the latter part of March, 1807. It was preceded on the program of this remarkable concert by Beethoven's first, second, and third symphonies! The score was published in March, 1809, by the Bureau des Arts et d'Industrie in Vienna and Pesth.

Although by no means so startling a work—to modern ears—as its predecessor, the *Eroica*, this symphony met with almost as much opposition at first. Carl Maria von Weber particularly abominated it; what he wrote of it has remained one of the most curious monuments of critical blindness. According to him, the work had neither theme, nor harmony, nor form; nothing but ear-scorching dissonances and inexplicable noise! Since him, more intelligent criticism has raised it to the highest rank, as an unsurpassed example of melodic inspiration and perfection of musical form.

The first movement opens with a slow introduction, *Adagio* in B-flat major (4-4 time). Against softly sustained B-flats in the wood-wind and horns, the strings in octaves give out a thoughtful phrase in B-flat minor, ending on the dominant. Then comes a *staccato* groping in the first violins, through which we hear a soft sigh from the bassoons, answered by the 'celli and double-basses. *Staccato* chords of the dominant 7th and minor 9th in the wood-wind, horns, and violas lead to a return of the long-sustained B-flats in the wind, against which the strings repeat their B-flat minor phrase; ending this time, not on the dominant, F, but on G-flat. This G-flat is immediately taken as an F-sharp, dominant of B-natural minor; and the violin gropings, bassoon and bass sighs, and *staccato* 7th and 9th chords are now repeated in this key. Some further modulating developments follow, leading at last to the dominant of D-minor; from

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which note, A, the whole orchestra jumps to a *fortissimo* outburst on the dominant-7th chord of B-flat major. Brisk ascending *fusées* lead to the main body of the movement.

This *Allegro vivace* in B-flat major (2-2 time) opens with a succession of chords of the dominant, each one led up to by a *fusée* of the violins; after which the first theme—a sort of zig-zag arpeggio phrase—appears in the strings, answered by a more *cantabile* figure in the wood-wind. The development is long and persistent. A transitional subsidiary—syncopated harmonies in the wind, then in the full orchestra—leads over to the dominant, F major, in which key the humorous second theme comes in in the bassoon, answered imitatively by the oboe, then by the flute, the latter melodiously rounding off the period. The strings then take up the last figure of the flute, and develop a sterner second subsidiary, which leads in *crescendo* climax to a third subsidiary, a canonical dialogue between clarinet and bassoon in F major, accompanied by the strings, and strongly carried out by the full orchestra, debouching at last into the syncopated conclusion-theme, with which the first part of the movement closes. There is a repeat.

The free fantasia is long, and runs wholly on the first theme, save for one peculiarity which makes this movement unique, as far as I know, in the history of symphonic writing. In the midst of the elaborate working-out of the first theme an entirely new *cantabile* phrase appears against it, first in the violins and 'celli, then in the flute, clarinet, and bassoon, lastly in the

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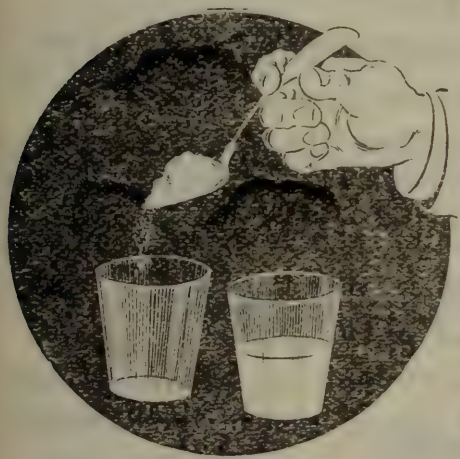
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violins in octaves, as a counter-theme. Now, as this is the first bit of real *cantilena* that has been heard in the movement, it should — by one standard, at least — be called the second theme. And it only makes its appearance in the midst of the free fantasia!

The third part of the movement is entirely regular, the second and conclusion-theme coming in the tonic. There is a short coda.

The second movement, *Adagio* in E-flat major (3-4 time), begins with an introductory measure, in which the second violins give out a figure which is prominent in the accompaniment of some of the themes of the movement, and even assumes a thematic importance of its own. Then the first violins sing the melodious first theme, accompanied by the second violins, violas, and 'celli. This is then repeated in fuller harmony by the wood-wind, accompanied by the strings. A strong subsidiary follows in the tonic, measures of billowing arpeggi in the middle strings being regularly answered by more *cantabile* phrases, in the first violins; some *crescendo* passage-work leads to the second theme in the dominant, B-flat major: a tender melody of the clarinet, accompanied by a series of little syncopated sighs in the first violins and groping *pizzicati* in the second violins and other strings, the period closing with a measure of rapturous *forte* in all the wood-wind in 3rds. A conclusion-theme follows in the same key: a sinuous phrase in thirty-second-notes, beginning in the 'celli, then rising step by step through the other strings to the first violins; the accompanying figure of the first measure of the movement



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persists in the bass until it is taken up by the whole orchestra and closes the first part.

The free fantasia — for the movement is in the sonata-form — is comparatively short, but none the less elaborately worked out. It is here that the accompanying figure shows itself as an actual theme.

The third part of the movement stands in perfectly regular relations to the first, and ends with a short coda, toward the end of which the accompanying figure returns for the last time in the kettle-drums amid the total silence of the rest of the orchestra.

The third movement, *Allegro vivace* in B-flat major (3-4 time), is really a scherzo, although not marked as such in the score (Peters edition); it is, however, marked "Menuetto: *Allegro vivace*" in Breitkopf & Härtel's *Thematic Index*. This "Menuetto" is thoroughly a misnomer; for the rhythmic unit is the dotted half-note, not the quarter-note, thus making the movement a true scherzo. It is quite regular in form, the trio, *Un poco meno Allegro* in B-flat major, recurring twice.

The fourth movement, *Allegro ma non troppo* in B-flat major (2-4 time) is a brilliant and elaborately developed rondo on one principal theme and several subsidiaries. The principal theme has rather the character of running passage-work, but some of the subsidiaries are more *cantabile*.

This symphony is scored for 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Count von Oppersdorf.

ENTR'ACTE.

HISTORICAL NOTES ON "LA DAMNATION DE FAUST."

(EXCERPTS FROM BERLIOZ'S "MÉMOIRES.")

- It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia * that I began the composition of my legend of *Faust*, over the plan

* In 1844-45.

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of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's *Faust* by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière before I left Paris, did not amount to the sixth part of the work.

So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature, trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. And I wrote this piece, which gave me hope of succeeding in writing the rest:

Nature immense, impénétrable et fière!
 Toi seule donnes trêve à mon ennui sans fin!
 Sur ton sein tout-puissant je sens moins ma misère,
 Je retrouve ma force et je crois vivre enfin.
 Oui, soufflez, ouragans, criez, forêts profondes,
 Croulez, rochers, torrents, précipitez vos ondes
 A vos bruits souverains ma voix aime à s'unir.
 Forêts, rochers, torrents, je vous adore! mondes
 Qui scintillez, vers vous s'élance le désir
 D'un cœur trop vaste et d'une âme altérée
 D'un bonheur qui la fuit.*

Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could; in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus in an inn at Passau, on the Bavarian frontier, I wrote the introduction:

Le vieil hiver a fait place au printemps.

In Vienna I wrote the scene on the banks of the Elbe, Méphistophélès's air:

Voici des roses,

* Boundless, impenetrable, and proud Nature! Thou alone callest a truce to my endless woe! On thy all-puissant breast I feel my wretchedness less, I find my strength once more, and think at last to live. Yea, blow, hurricanes; cry aloud, deep forests; crumble, rocks; waterfalls, hurl down your waves! My voice loves to chime in with your sovereign noises. Forests, rocks, waterfalls, I love you! Scintillating worlds, toward you stretches forth the yearning of a too great heart, of a soul athirst for a joy that flees before it.

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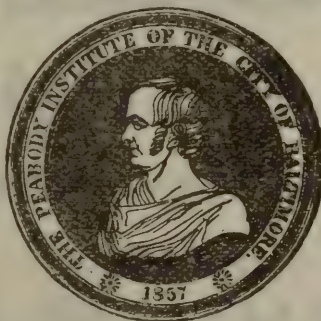
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and the ballet of the Sylphs. I have said when and how I wrote in one night; also in Vienna, the march on Rakoczy's Hungarian theme. The extraordinary effect it produced in Pesth tempted me to introduce it in my score of *Faust*, taking the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought.

A German critic found it very strange that I had made Faust travel to such a place. I do not see why I should not, and should not have hesitated the least in the world to take him anywhere else, if any good could have come to my score from it. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust, without any shock to probability. Other German critics having taken up this singular thesis later, and attacking me with more violence still for the modifications I had made of the plan of Goethe's! *Faust* in my libretto (as if there were no other *Fausts* than Goethe's*), and as if, moreover, one could set the whole of such a poem to music, without changing its arrangement), I was silly enough to reply to them in the preface to *la Damnation de Faust*. I have often wondered why those same critics never reproached me for the libretto of my *Roméo et Juliette* symphony, which is very little like the immortal tragedy! No doubt, because *Shakspeare is not a German*. Patriotism! Fetishism! Cretinism!

In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the *Dance of Peasants*, one night that I had lost my way in the town.

In Prag I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:

Remonte au ciel, âme naïve
Que l'amour égara.

In Breslau I wrote the words and music of the Latin students' song:

Jam nox stellata velamina pandit.

On my return to France, having gone to spend a few days near Rouen, at M. le baron de Montville's country-seat, I composed the grand terzet:

Ange adoré dont la céleste image.

The rest was written in Paris, but always on the spur of the moment, at

[* Marlowe's, for instance, and Spohr's opera, neither of which represents Goethe's *Faust*.

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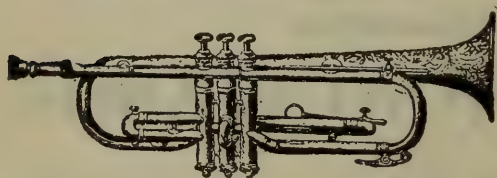
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home, at a café, in the Tuileries gardens, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come, and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

It was nothing to have written it, I had to bring it out; and it was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of 1,600 francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place. "When I gave *Roméo et Juliette* for the first time at the Conservatoire," I said to myself, "the eagerness of the public to come and hear it was such that we had to sell *lobby tickets*, to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of *Faust* is quite as famous as that of *Roméo*, it is generally believed to be sympathetic to me and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new

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work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered . . . " Illusion! Years had gone by since the first performance of *Roméo et Juliette*, during which the indifference of the Paris public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November (1846), it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Méphistophélès, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave *Faust* twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given.

CONCERTO FOR PIANOFORTE, IN F MINOR, OPUS 16. . . ADOLF HENSELT.

(Born at Schwabach, Bavaria, on May 12, 1814; died at Warmbrunn, Silesia, on Oct. 10, 1889.)

The first performance of this concerto in Boston, of which I can find any record, was by Mr. Carlyle Petersilea at a symphony concert of the Harvard Musical Association on December 7, 1866. It was the pianist's début in this city.

The following note is printed on the fly-leaf of the score of this concerto just before the first movement:—

The first movement of the concerto must be played without change of tempo, as far as possible, strictly in time, with the exception of the few places indicated.

The first movement, *Allegro patetico* in F minor (4-4 time), begins with the conventional orchestral *ritornello*. Two broad introductory phrases for the full orchestra in *forte*, followed by a rather Weberish transition pas-

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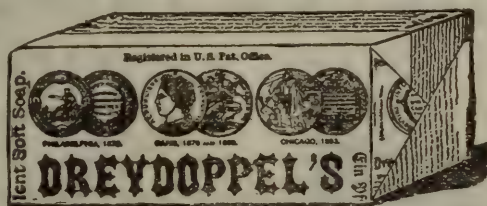
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sage, introduce the first theme, which is simply developed for twelve measures; a lighter, more playful subsidiary follows, still in the tonic, leading to the *cantabile* second theme in the relative A-flat major. This, in turn, is followed by some subsidiary-passage work, which leads by a diminishing phrase to the entrance of the solo instrument. The pianoforte then repeats virtually what has been heard in the *ritornello*, but with greater ornamental elaboration and in more extended development. Some working-out passage-work follows in the orchestra, accompanied by brilliant arpeggi in the pianoforte. Now comes an episode, marked *Religioso*, *Tempo primo* in the score. The muted strings give out a sort of choral, or psalm-tune *pianissimo* in the dominant, C major. Each verse of this choral is repeated in *forte* and *fortissimo* by the solo instrument, the melody, played in octaves, being ornamented with billowing, rising and falling, arpeggi in both hands. After this episode, the third part of the movement begins immediately, the development being almost precisely the same as in the first part, the second theme now coming in the tonic, F major. The arpeggio passage-work following upon this theme merges into a short coda. The movement ends *fortissimo* in F major.

The second movement, *Larghetto* in D-flat major (6-8 time), is in the form of many of Chopin's nocturnes: a melodious romanza, followed by a more strenuous episode, after which the romanza is repeated. The woodwind and horns give out the first two phrases of the theme. Then the pianoforte enters with the theme, the melody played by the right hand, at first in single notes, then in octaves, over gently rising and falling arpeggi in extension in the left hand. Then comes a sterner episode in C-sharp minor, a mysterious melody in the bass—played in double and treble octaves—against a chromatic accompaniment in flowing full chords. I believe this passage is the first example on record of a pianoforte part's being written on four staves—for greater ease in reading. A transitional passage follows, in F major, in which hints at the principal theme in the clarinet and other wind instruments are accompanied by a continuation of the flowing chromatic harmony of the pianoforte. Then the principal romanza-theme is repeated, played in octaves this time, over the same billowing left-hand arpeggi as before, but with far greater figural ornamentation.

The third movement, *Allegro agitato* in F minor (6-8 time), is, like the first, in the sonata-form. A few introductory measures in the orchestra

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and some "double-shuffle" octave flourishes in the pianoforte lead to the announcement and development of the first theme by the solo instrument. Some transitional passage-work in the same leads over to the first subsidiary, given out in contrapuntal imitation by the orchestra, its phrases alternating with brilliant running passages in the pianoforte. Then follows the buoyant, melodious second theme in the relative A-flat major, given out and developed by the pianoforte, accompanied by the orchestra. An equally melodious second subsidiary follows in the same key, the melody being divided up between the 'celli and the solo instrument. A conclusion-theme of brilliant passage-work for the pianoforte ends the first part of the movement. The free fantasia is represented by some brief working-out of the first subsidiary by orchestra and pianoforte, after which the third part begins and is developed much as the first part was, if with somewhat greater elaborateness and several changes in instrumentation; the second theme is developed wholly by the orchestra, in the tonic, F major, and the conclusion-theme merges into a short coda in "double-shuffle" octaves and chords.

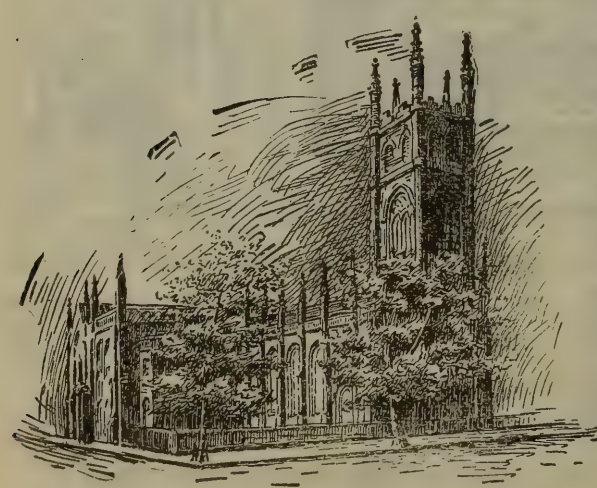
This concerto had for a long time the reputation of being the most difficult pianoforte piece in existence—an eminence from which it has since been cast down. But the pianoforte-writing is exceptionally rich and full for the day in which the work first appeared—somewhere in the early forties, I think—and the copious use of extended arpeggio and chord-forms, the physical strength and endurance demanded by its many octave-passages, made it a task which few beside the composer himself cared to face. The style of pianoforte-writing is based at once on Weber and on Chopin, but is fuller than was habitual with either of these composers. The orchestral part is scored for the usual full orchestra, with trombones. The score is dedicated to the grand duchess Olga Nicolayevna, princess royal of Württemberg.

WALTZES, OPUS 39 JOHANNES BRAHMS.
(Scored for Orchestra by WILHELM GERICKE.)

(Brahms born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897. Gericke born at Gratz, Styria, on April 18, 1845.)

This work originally appeared as *XVI Waltzes for the Piano-forte for four hands, opus 39*. Of these Mr. Gericke has scored fourteen for or-

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chestra, omitting Nos. 7 and 16, and repeating No. 2 at the close as a final coda. Mr. Gericke's score, written in the course of his first visit to Boston, was originally intended for performance by a small orchestra in a private house. He has not rewritten it for the present performance in the Music Hall, but merely added parts for trumpets and trombones here and there.

The waltzes themselves are essentially concert compositions,—in their original four-hand form, chamber-works,—not intended for use in the ball-room. They have much the same character, for our day, as Mozart's and Beethoven's sets of little orchestral dance-pieces. They are, for the most part, short and pithy, written in no elaborate style. They are scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, harp, and the usual strings. 2 trumpets, 3 trombones, and 1 pair of kettle-drums have since been added.

SYMPHONIC POEM No. 3, "THE PRELUDES" FRANZ LISZT.

(Born at Raiding, near Oedenburg, Hungary, on October 22, 1811; died at Bayreuth on July 31 /August 1, 1886.)

The poetic subject of this composition is the following passage from Lamartine's *Méditations poétiques* :

What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted day-break of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar; and what wounded spirit, when one of these tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and, when "the trumpet's loud clangor has called him to arms," he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength.

The work opens, *Andante* in C major (4-4 time), with a vaguely outlined, solemn motive, given out softly by all the strings in octaves, and answered by the wood-wind in harmony; this motive is worked up forso me time in a gradual *crescendo*, until it leads to an *Andante maestoso* in the same key (12-8 time), in which a new rhythmic phase of the same theme is given out



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fortissimo by the 'celli, double-basses, bassoons, trombones, and tuba, against sustained harmonies in the other wind instruments and brilliant rising and falling arpeggj in the violins and violas. The development of this second phase of the theme leads, by a short *decrescendo*, to a third phase still, a tender *cantabile* melody in 9-8 (3-4) time, sung by the 'celli and second violins — after a sudden transition to E major, by the horn — against a waving accompaniment in the first violins, the basses and bassoons coming in after every phrase with the first figure of the original solemn phase of the theme itself. The fuller development of this third phase of the principal theme leads after a while to the entrance of the second theme (which, different as it sounds, might really be called a fourth phase of the first) in E major, given out by the quartet of horns and another quartet of muted violas *divisi*, against arpeggj in the violins and harp. This second theme may be called the "Love-motive." After being played through by the horns and violas, it passes into the oboes, clarinets, and bassoons, against a more elaborate accompaniment in the lower strings and harp, while the violins and flutes bring in melodiously flowing passages between the phrases. The working-up becomes more tempestuous, but is suddenly interrupted by a slower, sighing figure in the wood-wind, then in the violins, and the horn brings back the third phase of the principal theme *pianissimo*, while the violins still linger on with the initial figures of the "Love-motive." The third phase of the theme then fades away in the flutes and clarinets.

Then comes an *Allegro ma non troppo* (2-2 time), in which the initial figure of the principal theme is made the basis of a violent passage, suggestive of a hurricane, during the further development of which by the full orchestra a stern, warlike theme (fifth phase of the principal theme) is thundered forth by the brass over a stormy arpeggio accompaniment in the strings. As the tempest dies away, the third phase of the principal theme returns in the oboes, then in the strings, and a sudden transition to A major brings an *Allegretto pastorale* (6-8 time): a quiet pastoral melody, the third theme, is given out in fragments by the horn, oboe, and clarinet in alternation, and then developed by the wood-wind and strings, for some time. It leads to a return of the "Love-motive" in the violins, while the violas and first 'celli play figures from the pastoral motive against it, as a



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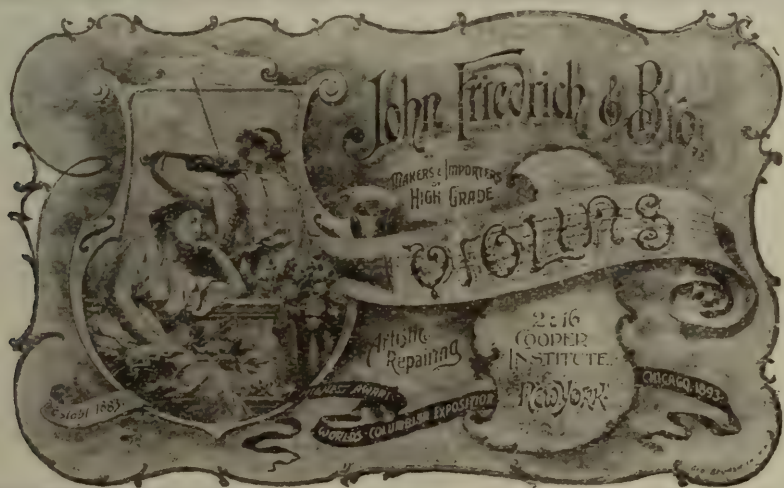
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counter-theme. The "Love-motive" is once more developed at a considerable length, by fuller and fuller orchestra in constant *crescendo*, appearing at last in its full splendor in C major in the horns and violas, and then in all the wood-wind and horns, the counter-theme from the pastoral motive always accompanying it in various parts of the orchestra. Then comes an *Allegro marziale animato* in C major (2-2 time), in which the third phase of the principal theme appears in the horns and trumpets against rapid ascending and descending scales in the violins; but it is no longer a tender *cantilena*, it is now transformed to a martial march, between every phrase of which the trombones, violas, and basses come in with fragments of the original phase of the theme. The development is very brilliant, until the whole orchestra dashes in *fortissimo* upon a march movement in which the "Love-motive" and the third phase of the principal theme are so nicely fitted together that they seem like the development of one march-melody. The sudden changes of key in this march—C major, E-flat major, F-sharp major—are especially characteristic of Liszt. The development continues with unabated brilliancy, until at last the resounding second phase of the principal theme returns *fortissimo* in the basses, bassoons, trombones, and tuba, in C major (12-8 time), against the same harmonies in the other wind instruments, and arpeggi in the violins and violas as near the beginning of the composition, and brings it to a sonorous close.

Les Préludes is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 3 kettle-drums, snare-drum, bass drum and cymbals, harp, and the usual strings.



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Mr. WILHELM GERICKE, Conductor.

THIRD MATINEE,
WEDNESDAY AFTERNOON, JAN. 18,
AT 2.

PROGRAMME.

Felix Mendelssohn-Bartholdy - Symphony No. 4, in A major, "Italian,"
Op. 90

I. Allegro vivace (A major)	-	-	-	-	6-8
II. Andante con moto (D minor)	-	-	-	-	4-4
III. Con moto moderato (A major)	-	-	-	-	3-4
IV. Saltarello: Presto (A minor)	-	-	-	-	4-4

Wolfgang Amadeus Mozart Recitative, "Ihr Verwegnen," and Aria, "Wie
der Felsen," from Act I., "Cosi fan tutte"

Richard Wagner - - - - - A Faust-Overture

Ludwig van Beethoven Recitative, "Abscheulicher! wo eilst du hin?"
and Aria, "Komm, Hoffnung, lass den letzten
Stern," from "Fidelio," Act I., No. 9

Johannes Brahms - - - - - Waltzes, Op. 39
(Scored for Orchestra by WILHELM GERICKE.)

SOLOIST:

Frl. MILKA TERNINA.

*For the Programme of the Third Concert, to-morrow (Thursday)
evening, January 19, see page 15.*

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(Born in Hamburg on Feb. 3, 1809; died at Leipzig on Nov. 4. 1847.)

This symphony, which is No. 19 of the posthumous works, was written in 1833, and first published in April, 1851.

The first movement, *Allegro vivace* in A major (6-8 time), opens, without slow introduction, with a *forte pizzicato* chord in all the strings, and quivering eighth-note repetitions of the chord of the tonic in the wood-wind and horns. Against this background of quivering tone the violins in octaves outline the first theme, the other strings soon entering to alternate with the wind instruments in the shimmering triplets. The exposition of this first theme covers twenty-one measures; it is followed by some further developments on its initial figure in the wood-wind and horns against a *staccato* counter-theme in the strings. Then comes a short *crescendo* climax, leading to a *fortissimo* return of the theme, still more brilliantly scored than before. Some further developments, which approach the character of actual working-out, lead over to the entrance of the second theme, sung by the clarinets and bassoons in 3rds in the dominant, E major, over an arpeggio accompaniment in the strings; then the development passes into the strings, and soon dies away in *pianissimo*, as the clarinet steps in with a reminiscence of the first theme. This hint is forthwith taken up by the rest of the orchestra, and some new *forte* and *fortissimo* developments on the first theme lead to the entrance of the graceful little conclusion-theme, first in the wood-wind, then in the strings. The first part of the movement closes in the dominant, and is repeated.

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The free fantasia opens with some preliminary skirmishing on a contrapuntal figure (taken from the first counter-theme), after which a wholly new theme appears in the sub-dominant D minor — rather of Scotch than of Italian character — and is forthwith made the subject of a *fugato*, against counter-figures taken from the counter-theme just heard. Then fragments of the first theme reappear, and the two themes are elaborately worked out together, rising gradually to *fortissimo*, then falling back into *pianissimo*. A long *crescendo* climax leads at last to the return of the first theme at the beginning of the third part of the movement. The development of this part is somewhat condensed from that of the first; the second theme enters much sooner — now in the violas and 'celli, against arpeggi in the wood-wind — in the tonic; its further development is given to the violins against a similar accompaniment. As it gradually dies away, the episodic theme that appeared near the beginning of the second part of the movement comes back in A minor in the wood-wind and horns, leading to the coda, in which this little Scotch theme is worked up in conjunction with the first theme in a constantly accelerated tempo.

The second movement, *Andante con moto* in D minor (4-4 time), has often been called the "Pilgrims' March." It begins with a loud wail of the violins, violas, flutes, oboes, and bassoons in octaves on the dominant and sixth degree of the scale.* Then follows the principal theme of the movement. It is first given out in two-voice counterpoint, the *cantus firmus* in the oboes, bassoons, and violas in octaves, the running counterpoint in even eighth-notes in the basses; each verse of the theme is repeated in four-voice counterpoint, the *cantus* in the violins in octaves, the two middle voices of the counterpoint in the two flutes, and the bass in the basses as before. This development of the principal theme is followed by a more chromatic subsidiary — the initial figure of which is taken from the "wail" at the beginning of the movement,— which is briefly developed in full harmony by the strings; the key is still the tonic. Next follows a

*Precisely the two notes, by the way (A and B-flat), of the chorus in the famous *Offertorium* in Berlioz's *Danrémont-Requiem*.



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suave, graceful second theme in A major, polyphonically developed by the full orchestra, and followed by a return of the loud initial "wail" — now in the dominant, on the second and third degrees of the scale of D minor (fifth and sixth of A minor). What follows is a free working-out of the three themes already exposed and developed, the movement ending *pianissimo* in the 'celli and double-basses *pizzicati*.

The third movement, *Con moto moderato* in A major (3-4 time), is in reality nothing more nor less than a Minuet and Trio, although not so called in the score. The form is perfectly regular, and the rhythm characteristic. The first part, or Minuet, consists of the exposition and development of a gracefully flowing theme, mainly by the strings, the wind being but sparingly used for the sake of coloring. The second part, or Trio, is noted for the rare exquisiteness of its color-effects. The beautiful theme is sung in four-part harmony by two horns and two bassoons, the frequent crossing of the voices resulting in the most wonderful effects of coloring. The minuet is then repeated, snatches of the Trio returning at the close in a short coda.

The fourth movement, Saltarello: *Presto* in A minor (4-4 time), is a brilliantly developed quasi-rondo on a theme in saltarello rhythm.* The saltarello is the characteristic Roman dance, as the tarantella is the Neapolitan. Both have a very similar rhythm: rapid triple time (6-8 or 12-8). The characteristic, though not quite invariable, difference between the two is that the tarantella tends to flow in even triplets, whereas the rhythm of the saltarello is more jerky, a rest being often substituted for the second note of a triplet. This movement of Mendelssohn's, although marked 4-4 in the score, is really for the most part in 12-8 time.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

* Stephen Heller took the theme of this movement as a basis for some quite different developments in his once-favorite *Saltarello* for pianoforte, opus 77.

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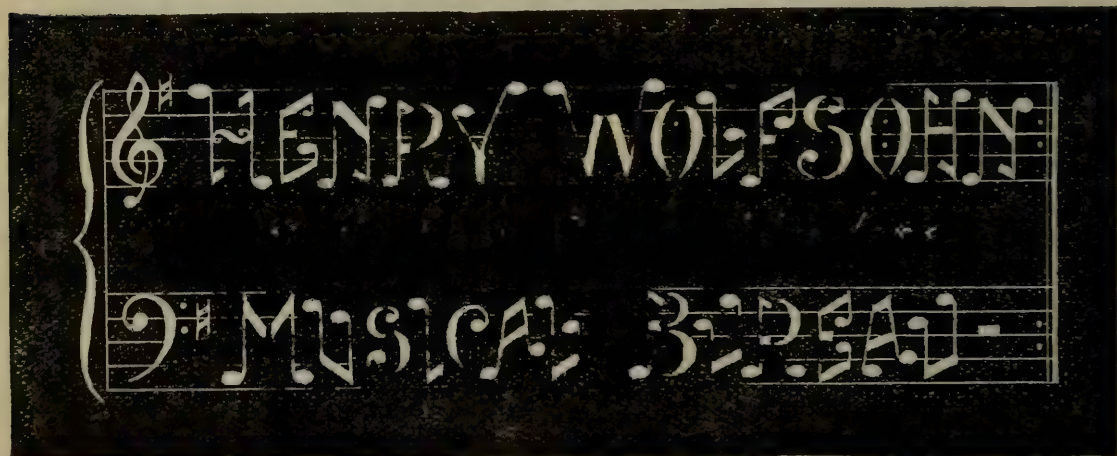
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OTHERS IN PREPARATION.

G. SCHIRMER, 35 Union Square, New York.

(Born in Leipzig on May 22, 1815; died in Venice on Feb. 13, 1883.)

This work is not to be taken in any sense as an overture to Goethe's *Faust*; it was written in Paris in January, 1840, as the first movement of a *Faust* symphony. This may account for its being more in the sonata-form than any of Wagner's other overtures, except those to *Rienzi* and *Tannhäuser*. Wagner once wrote that he had taken Faust's "*Entbehren sollst du, sollst entbehren!*" (Thou shalt forego, shalt do without!) as the motto of this movement; he also insisted that the movement had to do with the character of Faust, and Faust alone; that there was no reference to Gretchen in it. Like Liszt, in his *Faust* symphony, he meant to reserve another whole movement for Gretchen, and probably also another for Mephisto. But the plan of the *Faust* symphony was definitively abandoned, and this single movement given to the public under its present title, *Eine Faust-Ouverture*. It was not originally in its present form, and Wagner's affirmation that there "was no Gretchen in it" has probably given rise to some misconception. It was long and generally known that Wagner rewrote and remodelled the work in Zürich in 1855, at Liszt's earnest instigation. But it was only on the publication of the Liszt-Wagner correspondence that it was discovered that Liszt, on this occasion, had earnestly advised his friend "to put some Gretchen into it"—for the sake of musical form and contrast. So the melodious second theme of the wood-wind may refer to Gretchen after all.



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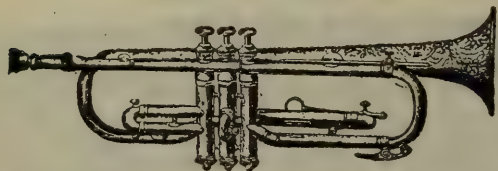
The overture begins with a slow introduction, *Sehr gehalten* (*Assai sostenuto*) in D minor (4-4 time), the unusual sonority of the opening phrase of which — given out by the bass-tuba and double-basses in unison over a *pianissimo* roll of the kettle-drums — has a most dramatic effect. It is answered by the 'celli with a more rapid phrase which assumes considerable thematic importance later, in the main body of the work. Then the first violins give out a slow phrase which is afterwards recognized as belonging to the first theme of the ensuing *allegro* movement. The development goes on more and more dramatically until, after a *staccato* chord in the full orchestra, the main body of the overture begins.

This is *Sehr bewegt* (*Assai con moto*) in D minor (2-2 time). It begins immediately with the expressive first theme, the slow thesis of which is given out by the first violins over sombre harmonies in the bassoons and horns, the antithesis being given by all the strings. The development is long, partaking much of the character of working-out; in the course of it we meet with a melodious subsidiary, first given to the oboe. Soon after this the second theme appears in F major in the wood-wind, followed by a more fluent transition-passage that leads over to the free fantasia.

The free fantasia is exceedingly long and elaborate. The third part begins with a furious return of the first theme in the tonic, but its development differs considerably from that of the first part. A longish slow coda closes the work.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 3 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums and the usual strings.

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This great scene and air is sung by Leonore after she has overheard Pizarro try to bribe Rocco, the old jailor, to help him kill Florestan, her husband. The text is :—

Abscheulicher! wo eilst du hin?
Was hast du vor in wildem Grimme?
Des Mitleids Ruf, der Menschheit Stimme,
Rührt nichts mehr deinen Tigersinn?

Doch, toben auch wie Meereswegen
Dir in der Seele Zorn und Wuth,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht.
Der blickt so still, so friedlich nieder,
Der spiegelt alte Zeiten wieder,
Und neubesänftigt wallt mein Blut.

Komm Hoffnung, lass den letzten Stern
Der Müden nicht erbleichen,
Erhell' mein Ziel, sei's noch so fern,
Die Liebe wird's erreichen.
Ich folg' den innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht

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Wo Bosheit dich in Fesseln schlug,
Und süßen Trost dir bringen!

A literal prose translation of which is as follows:—

Abhorrent one! whither hurriest thou? What is thy intent in wild rage? Will not the call of pity, the voice of humanity, will nothing touch thy tiger-soul? But, though anger and rage storm in thy soul like ocean waves, there shines upon me a colored bow that rests brightly on the dark clouds. It looks down so still, so peacefully, it mirrors old times again, and my blood flows fresh-quieted!

Come, Hope, let not the tired one's last star fade, illumine my goal, were it never so distant, love would reach it. I follow the inner impulse, I waver not, the duty of faithful conjugal love strengthens me. O thou for whom I have borne all, could I but make my way to the spot where malice has cast thee into chains, and bring thee sweet comfort!

WALTZES, OPUS 39 JOHANNES BRAHMS.

(Scored for Orchestra by WILHELM GERICKE.)

(Brahms born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897. Gericke born at Gratz, Styria, on April 18, 1845.)

This work originally appeared as *XVI Waltzes for the Piano-forte for*



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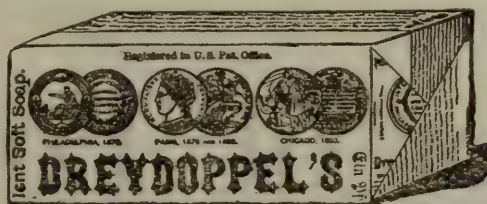
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four hands, opus 39. Of these Mr. Gericke has scored fourteen for orchestra, omitting Nos. 7 and 16, and repeating No. 2 at the close as a final coda. Mr. Gericke's score, written in the course of his first visit to Boston, was originally intended for performance by a small orchestra in a private house. He has not rewritten it for the present performance in the Music Hall, but merely added parts for trumpets and trombones here and there.

The waltzes themselves are essentially concert compositions,—in their original four-hand form, chamber-works,—not intended for use in the ball-room. They have much the same character, for our day, as Mozart's and Beethoven's sets of little orchestral dance-pieces. They are, for the most part, short and pithy, written in no elaborate style. They are scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, harp, and the usual strings. 2 trumpets, 3 trombones, and 1 pair of kettle-drums have since been added.



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THIRD CONCERT,
THURSDAY EVENING, JANUARY 19,
AT 8.15.

PROGRAMME.

Karl Maria von Weber - - - Overture to "Der Freischütz"

Johannes Brahms - - - Symphony No. 3, in F major, Op. 90

 I. Allegro con brio (F major) - - - - 6-4

 II. Andante (C major) - - - - 4-4

 III. Poco Allegretto (C minor) - - - - 3-8

 IV. Allegro (F minor) - - - - 2-2

Karl Maria von Weber Agathe's Prayer and Aria, "Wie nahte mir der
 Schlummer," from "Der Freischütz"

Antonín Dvořák Symphonic Variations on an Original Theme, Op. 78

Richard Wagner - Elisabeth's Greeting, "Dich, theure Halle," from
 "Tannhäuser"

Richard Wagner - Prelude to "The Master Singers of Nuremberg"

SOLOIST,

Frl. MILKA TERNINA.

OVERTURE TO "DER FREISCHÜTZ" . . . KARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg, on December 18, 1786; died in London, on June 5, 1826).

Der Freischütz, romantic opera in three acts, the text by Friedrich Kind, the music by von Weber, was brought out at the Court Opera in Berlin on June 18, 1820. It was given at the Théâtre de l'Odéon in Paris, with a new French libretto and many unwarrantable changes in the score made by Castil-Blaze, as *Robin des Bois* on December 7, 1824; its first real production in Paris was, however, at the Académie Royale de Musique on June 7, 1841, under Berlioz's direction, with an accurate translation of the text by Pacini and recitatives by Berlioz. It was given in London at the English Opera-House (with many extraneous ballads inserted) as *The Freischütz*; or, *The Seventh Bullet*, in an English translation by Hawes, on July 22, 1824; and in Italian, with recitatives by Michael Costa, at Covent Garden on March 16, 1850.

Weber completed the score on May 13, 1820; the title was *Die Jägersbraut* (The Huntsman's Betrothed). But the opera was first given under its present title.

I believe there is no word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation, "Free marksman," does not in the least convey its meaning. The same may be said of the Italian "*Franco arciero*"—under which misleading title the opera was given at Covent Garden—and the French "*Franc archer*." Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his *Mémoires*, and Wagner reports distinctly that it was then given as *Le Freischütz*.



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The word *Freischütz* (literally "free marksman") means a *Schütz*, or marksman, who uses *Freikugeln* — that is, "free bullets," or charmed bullets which fly to the mark of themselves, without depending upon the marksman's aim, and are therefore aptly termed "free."

The overture begins with a slow introduction, *Adagio* in C major (4-4 time), opening with some preluding phrases in all the strings, oboes, clarinets, and bassoons, each phrase being answered by the first violins. Then follows what is essentially a sylvan part-song, sung by the four horns over a waving accompaniment in the strings. The supernatural element in the story of the opera is then hinted at in a recitative-like passage of the 'celli, over sombre, unearthly harmonies in the strings in *tremolo* and the lowest *chalumeau* of the clarinets, while the double-basses *pizzicati* and kettle-drums come in ever and anon with ill-boding thuds on low A.

The main body of the overture, *Molto vivace* in C minor (4-4 time, as written in the score, but always beaten *alla breve*), begins *pianissimo* with a creeping passage in the strings, which is soon seen to be the accompaniment of the first theme, which latter soon appears in the clarinets and is briefly carried through by the wood-wind and strings. A turbulent first subsidiary sets in *fortissimo* in the full orchestra in the tonic, C minor, and is developed at somewhat greater length than the first theme. A strong modulation to the relative E-flat major leads to some loud horn-chords on the tonic of that key, followed by an episodic passionate phrase of the clarinet over tremulous harmonies in the strings. This phrase is taken from one of Max's terrified exclamations in the first part of the Incantation Scene in the opera. It soon leads over to the second theme (taken from the coda of Agathe's grand aria in the second act of the opera), sung at first by the clarinet and first violins, then repeated by the flute, clarinet, and bassoon in double octaves, the strings rounding off the period with some brilliant passage-work.

The free fantasia begins on the first subsidiary, now in E-flat major, and

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runs mostly on it and the second theme. The third part reproduces the first up to near the point where the modulation to E-flat major came; but, instead of the clarinet episode and second theme, we now have some hurried passage-work, interrupted by the sombre harmonies and recitative-like phrases with which the slow introduction ended. Two measures of complete silence prepare for the coda.

The coda begins with two of the grandest *fortissimo* C major chords in all music; after these the whole orchestra precipitates itself upon the second theme, in C major, and works it up to a brilliant apotheosis.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

SYMPHONY NO. 3, IN F MAJOR, OPUS 90 JOHANNES BRAHMS.

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

This symphony appeared in 1884. The first movement, *Allegro con brio* in F major (6-4 time), has, like the whole of Schumann's symphony No. 2, in C major, opus 61, the peculiarity of a frequently recurring phrase of evident thematic significance, although it is not one of the regular themes of the movement. Yet with this difference, that the theme in Schumann's symphony is to be regarded as a sort of musical motto to the whole work, whereas this one of Brahms's is plainly the counter-theme of the first theme of the movement. The main body of the movement begins immediately, and without introduction, with the announcement of this phrase in the wind instruments in full harmony, followed by the announcement of the real first theme by the violins in octaves, over harmony in the violas, 'celli, and

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trombones, with the counter-theme as a bass in the double-basses and double-bassoon. Now the striking peculiarity of this juxtaposition of theme and counter-theme, which would otherwise have little to attract the attention, is that the one is in F minor, while the other is in F major. The first figure of the theme runs on the notes of the chord of F major (F, C, A, F, C, in descending, with a short passing G); the phrase which constitutes the counter-theme is F, A-flat, F, in ascending. Thus the A-natural in the first measure of the upper voice makes a rank cross-relation with the A-flat in the second measure of the bass! * This cross-relation, right at the beginning of a movement and as an essential factor of the conjunction of two themes, has been much commented on. That Brahms has been in no wise mealy-mouthed about it is sufficiently evident from the *sforzando* marks in the bass, which bring it into all possible prominence. It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and forbiddingly, like Iago's

. . . O, you are well-tun'd now!
But I'll set down the pegs that make this music,
As honest as I am,

the idea being still further carried out by the second phrase of the theme suddenly shifting to the chord of D-flat major where the A-flat of the

* It is true that this cross-relation also occurs in the initial announcement of the counter-theme itself. The flutes, oboes, and third horn have the melodic progression F, A-flat; but the first chord is that of F major, with an A-natural in a middle voice, after which the A-flat in the upper voice comes in as undeniably "*querständig*." But the rankness of this cross-relation is here sufficiently toned down by the second chord (the one containing the A-flat) being an inversion of the diminished 7th. In the first two measures of the combined appearance of theme and counter-theme, however, no such harmonic palliation is to be found, and the cross-relation stands out as frankly as possible.



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counter-theme is quite at home. The first theme is briefly developed, without our hearing anything more from the dread counter-theme; but in the ensuing subsidiary passage it returns again (A, C, A, in the bass; F, A-flat, F in the violins; and the same later on in the bass), and gives the dominant coloring of the situation; the counter-theme seems to be getting the upper hand! But soon a truce is cried to the conflict: a modulation to A major brings in the melodious second theme sung by the clarinet against an accompanying phrase in the bassoon, over a double drone-bass in the lower strings. Then the violas and oboe (later the violas and flute) take up the melody, the strings coming in at the close with a brief antithetical phrase. All this second theme has been in 9-4 time; its character is wholly cheerful and sunny. But immediately with the beginning of the concluding period and a return to 6-4 time the oboe once more brings back the grim counter-theme (A, C, A,) and the passage-work assumes a more serious and even violent character up to the repeat at the end of the first part of the movement.

The middle part, or free fantasia, is not very long, but is quite elaborate, both first and second themes coming in for their share of the working-out, and the grim counter-theme being made the subject of some new melodic developments in the horn and oboe.

The third part of the movement begins with a twice repeated reannouncement of the counter-theme in full harmony (F, A-flat, F, in the wood wind, horns, trumpets, and strings; and the same repeated in the trumpets horns, trombones, and bassoons), making way for the announcement of both theme and counter-theme together, as at the beginning of the movement. The development is very similar to that in the first part, save that the 9-4 second theme now comes in D major. The long and elaborate coda begins with a strong reassertion of the first theme in F major over the dread counter-theme in the bass; only now, in its last tussle for the supremacy, the latter seems to try subtle finesse instead of open violence. It now appears, not as F, A-flat, F, making its old harsh cross-relation with the theme, but as C, E-flat, C, thus softening the harmony. But this time the theme itself gains the upper hand, the last attempt of the counter-theme being silenced by an uprising of all the strings to proclaim the joyous theme, which then sinks back to *pianissimo*, victorious, if exhausted by the battle.

The second movement, *Andante*, in C major (4-4 time), opens with a quiet, simple theme, played in four-part harmony by the clarinets and

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bassoons, the flutes and horns coming in to enrich the coloring toward the end of each phrase, and the last measures of the several phrases being freely echoed by the violas and 'celli, also playing in four parts. The theme is simply developed, in the manner just described, for twenty-three measures; it is followed by a shorter variation for all the strings, woodwind, and horns, after which a short transitional passage in the strings leads over to the second theme, a melody in which we find the characteristically Brahmsish alternation of triplets with groups of even notes, sung in octaves, alternately by the clarinet and bassoon, and the oboe and horn. This melody is essentially in A minor and D minor, but the accompanying plain harmony in the strings has little to do with either of these keys. The antithesis of this theme, alternately in the strings and wind, is frankly in G major, and is followed by some exceedingly weird transitional harmonies which lead back to the return of the first theme in the dominant (G major) in a new and more elaborate figural variation. The development continues long on this theme, it returning at last in the tonic in a variation that is based upon its original shape. An episode of *cantilena* in the first and second violins leads to a return of the weird harmonies mentioned above. Then comes a short coda on fragments of the first theme, first in the clarinets and bassoons, then in solemn harmonies in the brass, soft rising arpeggi in the oboe and flute leading to the closing chords.

The third movement, *Poco Allegretto* in C minor (3-8 time), opens with a *cantabile* theme in the 'celli, to a waving arpeggio accompaniment in the violins and violas, a bass in the double-basses *pizzicati*, and sustained harmonies in the flutes. The theme is then taken up by the first violins, to a similar accompaniment, the clarinets and bassoons adding their coloring as a background. The antithesis of the theme appears in the shape of contrapuntal passages between the 'celli and first violins, to the same accompaniment. Then the theme is taken up again by the flute, oboe, and horn in octaves, the accompaniment growing more and more elaborate. A change

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to A-flat major brings in the second theme, a succession of the weirdest harmonies in the wood-wind over a syncopated bass in the 'celli, the other strings coming in later with accompanying arpeggj. The antithesis of this theme is a more flowing, melodious passage in full harmony in the strings. The weird thesis returns once more in the wind, and a brief premonitory transitional passage leads to the return of the first theme in the tonic (C minor), sung by the horn, then by the oboe to a similar accompaniment to that at its first appearance; the antithesis now falls to the bassoon and oboe, and is developed to a free episode, after which the thesis comes in for the last time in the first violins and 'celli in double octaves, and a short free coda closes the movement. This is really a second slow movement, a sort of romanza, there being nothing in the symphony to correspond to the usual scherzo.

The fourth movement, *Allegro* in F minor (2-2 time), begins with the announcement of its first theme *piano e sotto voce*, by all the strings and the bassoons in octaves, a melody of distinctly Hungarian character.

After this simple exposition, the theme is then taken up in 3ds and 6ths by the flutes, clarinets, and bassoons over alternate rising arpeggj in the 'celli and violas and a *pizzicato* bass. Two soft E-flats in the trombones introduce the second theme, *pianissimo* in a A-flat major, a more solemn, march-like theme, given out in full harmony by the strings and wind. It is followed by a subsidiary passage in which a new, more lively theme is worked up by the full orchestra (but without trombones) with occasional hints at the first theme in the original key of F minor, and leads to the third theme, a buoyant, joyous melody in which we again recognize the "Brahms triplet," given out first by the 'celli and horn, then by the first violins and wood-wind, to an accompaniment with running contrapuntal bass in the strings. This theme is developed in climax, ending in *fortissimo* with a hint at the first theme, and followed by another subsidiary passage on a new, wildly energetic theme in syncopated rhythm. The development

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of this last, with occasional hints at the first theme, brings the first part of the movement to a close. A very short transitional passage on fragments from the first theme leads to a return of the same in the tonic F minor in the wood-wind over a *pizzicato* accompaniment in the strings. The part of the movement we are now entering upon is, in its main constructive outlines, a repetition of the first part; yet it is full of divergencies in detail and the writing is infinitely more elaborate: it partakes both of the character of a "third part" and of a free fantasia. It leads to a long coda, beginning, after some soft, mysterious transitional work, with a return of the first theme in F minor in the flutes, clarinets, and bassoons in 3ds and 6ths over rising arpeggi in the strings, leading to a change to *Un poco sostenuto* in which an augmentation of the theme in the oboes over sustained harmonies in the horns and trumpets and rustling arpeggi in the muted strings leads suddenly to the most unexpected outburst into F major. The rustling of the strings continues; various instruments call to and answer one another on scraps of the first theme, when all of a sudden the oboe, then the horn, bring back the grim counter-theme (B-flat, D-flat, B-flat) from the first movement. This is followed by a soft return of the solemn second theme in the trombones and wind, the strings keeping up their gentle rustling to the end. The harmony soon falls into reminiscences of the old struggle between major and minor in the first movement; scraps of the first theme of the finale itself keep sounding in the bassoon and 'celli, as the flutes and oboes make one last, dying attempt to reinstate the old grim F, A-flat, F of the counter-theme; but it is of no avail, the major mode establishes itself for good and all as the strings in *tremolo* softly hover down over the sustained harmonies in the wind with what seems like the redeemed and disembodied spirit of the original first theme of the first movement. The ending of this finale is one of the most highly poetic I know of in all orchestral music: the dramatic significance the last themes have acquired during the first movement imparts an indescribable atmosphere of pathos to it all. It is, however, really only the *ghost* of the first theme of the first movement that thus returns at the close; for unfortunately, either intentionally or by miscalculation, Brahms has so written it that it is perceptible only to the eye, but is not to be detected by even the most carefully intent ear. The theme is so veiled in the *tremolo* of the muted strings that its melodic outline is evanescent, and no one would notice it, save in the printed score.

This symphony is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

SYMPHONIC VARIATIONS ON AN ORIGINAL THEME, OPUS 78.

ANTONÍN DVORÁK.

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on Sept. 8, 1841; still living.)

This composition was begun on September 6, 1877, and finished on the 28th of the same month. Its first performance in Boston was by the Symphony Orchestra, under Mr. Wilhelm Gericke, on February 23, 1889; it has not been played here since.

The work consists of a theme, twenty-seven variations, and a fugued

finale. Seven of the variations — Nos. 2, 6, 9, 10, 20, 21, and 24 — will be omitted at this concert.

The theme, *Lento e molto tranquillo* in C major (2-4 time), is twenty measures long; it begins softly in octaves in the strings against sustained notes in the wind, but breaks out later into full harmony.

The variations are, for the most part, short; at times contrapuntal, at others freely romantic and fantastic in character. The finale, *Allegro maestoso* in C major (2-4 time), begins as a tonal fugue on the first six measures of the theme;* but it ends with a perfectly free coda, which is far more symphonic than fugal in character.

This composition is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

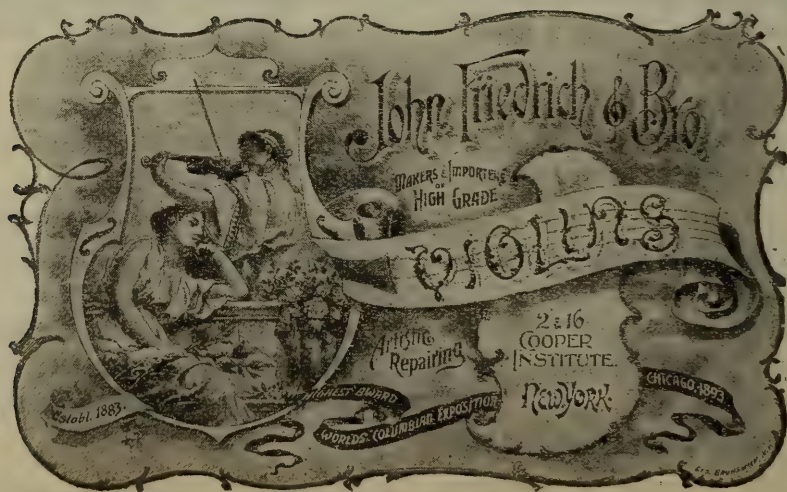
ELISABETH'S GREETING, "DICH, THEURE HALLE," FROM "TANNHÄUSER."
RICHARD WAGNER.

(Born in Leipzig, May 22, 1813; died in Venice, Feb. 13, 1883.)

Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was brought out under the composer's direction in Dresden on October 20, 1845. The circumstances of the short scene sung at this concert are as follows: Heinrich Tannhäuser† has made his way out from the Venus-Mountain, where he had passed years at the court of the goddess, and has met his former companions, Hermann, Landgrave of Thuringia, and the Minnesingers of his court. They, knowing nothing of Tannhäuser's sojourn in the Moun-

*That is, I call this fugue tonal because of the regular tonal mutation at the beginning of the response; but the subject itself is so irregular—beginning, as it does, on the tonic, and ending on the 3rd of the scale—that this designation may well be objected to. There can, however, be no doubt that, given the character of the subject, the response is absolutely correct.

† In the single person of his hero, Wagner has really fused two separate characters, the one legendary and the other historic. The Tannhäuser of the opera is a combination of Heinrich von Oeffterdingen, the old Minnesinger, and the legendary Tannhäuser.



tain, have persuaded him to return to the Wartburg — where Hermann holds his court — and his former love, Elisabeth, the Landgrave's niece. In honor of his unexpected return a grand singing contest has been prepared. Elisabeth, having heard that Tannhäuser has come back, enters the vacant hall where the contest is to be held, and greets it as follows:

Dich, theure Halle, grüss' ich wieder,
froh grüss' ich dich, geliebter Raum:
In dir erwachen seine Lieder
und wecken mich aus düst'rem Traum . . .
Da er aus dir geschieden,
wie öd' erschienst du mir!
Aus mir entfloh der Frieden,
die Freude zog aus dir!
Wie jetzt mein Busen hoch sich hebet,
so scheinst du jetzt mir stolz und hehr;
der mich und dich so neu belebet,
nicht weilt er ferne mehr!
Sei mir gegrüsst! Sei mir gegrüsst!
Du theure Halle, sei mir gegrüsst!

The English prose translation of which is:

Thee, dear hall, I greet again, joyfully I greet thee, beloved space! In thee his songs awake, and waken me from a gloomy dream. . . . When he was departed from thee, how desert-like didst thou seem to me! Peace fled from me, joy departed from thee! As now my bosom swells high, so dost thou seem proud and joyous to me; he who revives both me and thee no longer dwells far away! Hail to thee! Hail to thee! Dear hall, hail to thee!

This scene, coming as it does at the beginning of an act, is preceded by a longish orchestral introduction, *Allegro* in G major (2-2 time). In the course of this introduction several themes of importance make their appearance. It begins with the passage which returns later in the scene itself, at Elisabeth's words, *Wie jetzt mein Busen hoch sich hebet*"; then comes, first in the oboe, then *fortissimo* in the full orchestra, the theme of Tannhäuser's rapturous outpouring of joy at his return to the upper world, "*Ha, jetzt erkenne ich sie wieder!*" near the close of the first act. Then, after a furious rush of the high violins, we hear the dread tones of Venus's reproach to her departing lover, "*Zieh hin, Bethörter, suche dein Heil! Suche dein Heil und find' es nie!*" in the second scene of Act I. Then the theme of Elisabeth's ensuing scene returns, and soon Elisabeth herself begins her greeting.

The opera of *Tannhäuser* is scored for 3 flutes (of which one is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, cymbals, tambourine, triangle, harp, and the usual strings. A large number of supplementary wind instruments are used on the stage in certain scenes.

PRELUDE TO "THE MASTER SINGERS OF NUREMBERG."

RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Die Meistersinger von Nürnberg, the text and music by Richard Wagner,

was first given under Hans von Bülow's direction at the Court Opera in Munich on June 21, 1868. It is Wagner's only musical comedy, and was originally intended as a companion "satire-play"—in the antique Greek sense—to *Tannhäuser*.

The prelude opens strongly and broadly with the first theme of the Master Singers' March, treated contrapuntally—in evident allusion to the old school of musical art which the master singers represent in the comedy. The exposition of this first theme is followed by a subsidiary—the second theme of the same march, also known as the KING DAVID-motive (David was the tutelary patron of Master Singers' guild)—which is followed by a return of the first theme, now elaborately developed by the full orchestra. This strong climax is followed by some phrases taken from Walther's *Preislied* and *Werblied*, leading to a modulation in E-flat major and a burlesque parody on the first theme, given out *staccato* by the wood-wind, and worked up contrapuntally against a droll little counter-figure taken from the crowd's jeers at Beckmesser in the singing contest in the third act. This burlesque counterpoint goes on until it becomes sheer "cats-music," when it suddenly debouches into an exceedingly ingenious and beautiful passage: the first violins, 'celli, and some wind instruments play the melody of the third verse of Walther's *Preisleid*,—which here becomes the real second theme of the prelude,—while the wood-wind play the first

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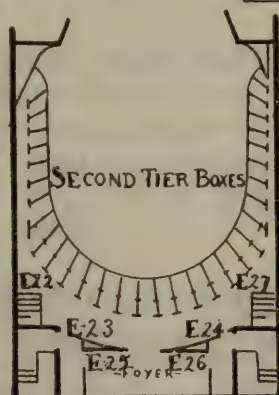
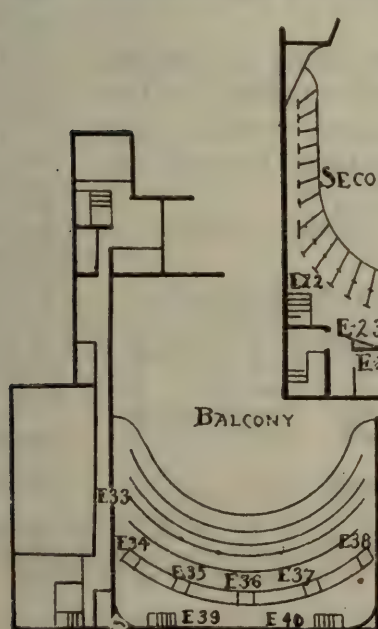
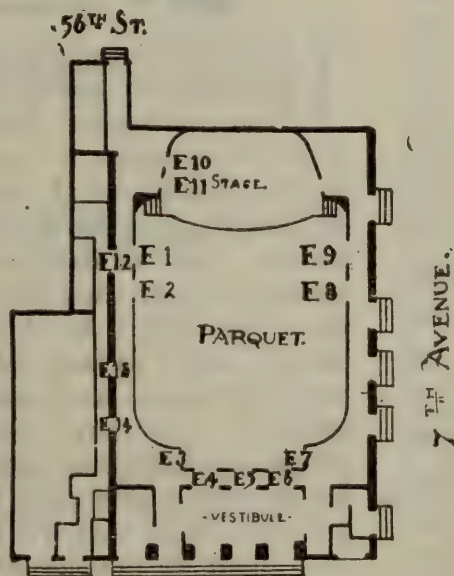
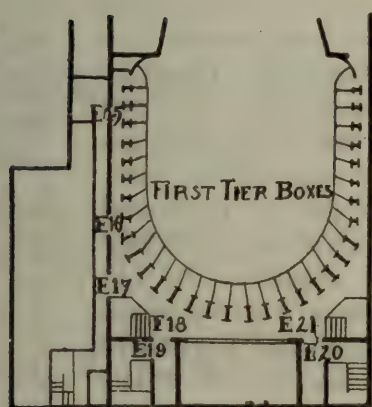
subsidiary in diminution, and the double-basses and bass-tuba give out the first theme, note for note, as a ponderous bass: the second violins surround this combination of three separate themes with an elaborate contrapuntal embroidery in sixteenth-notes. The working-out goes on apace, growing stronger and stronger, until the first subsidiary returns *fortissimo* in the wind, against surging figuration in the strings, and a resplendent coda closes the movement.

This prelude is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, harp, and the usual strings.

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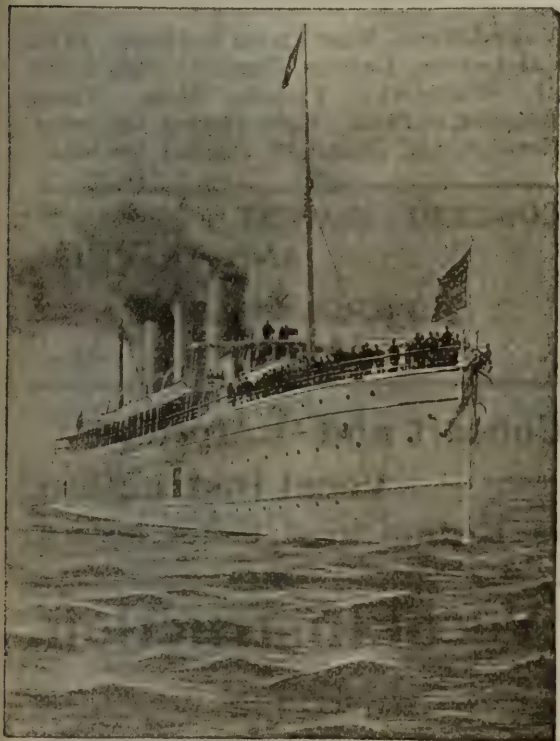
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THIRD MATINEE, FRIDAY AFTERNOON, JANUARY 20, AT 3.30.

PROGRAMME.

Karl Maria von Weber - - - Overture to "Der Freischütz"

Wolfgang Amadeus Mozart, Recitative, "Ihr Verwagnen," and Aria, "Wie
der Felsen," from Act I, "Così fan tutte"

Johannes Brahms - - - - - Waltzes, Op. 39

(Scored for Orchestra by WILHELM GERICKE.)

(First time in Brooklyn.)

Ludwig van Beethoven Recitative, "Abscheulicher! wo eilst du hin?"
and Aria, "Komm, Hoffnung, lass den letzten
Stern," from "Fidelio," Act I, No. 9

Ludwig van Beethoven - Symphony No. 4, in B-flat major, Op. 60

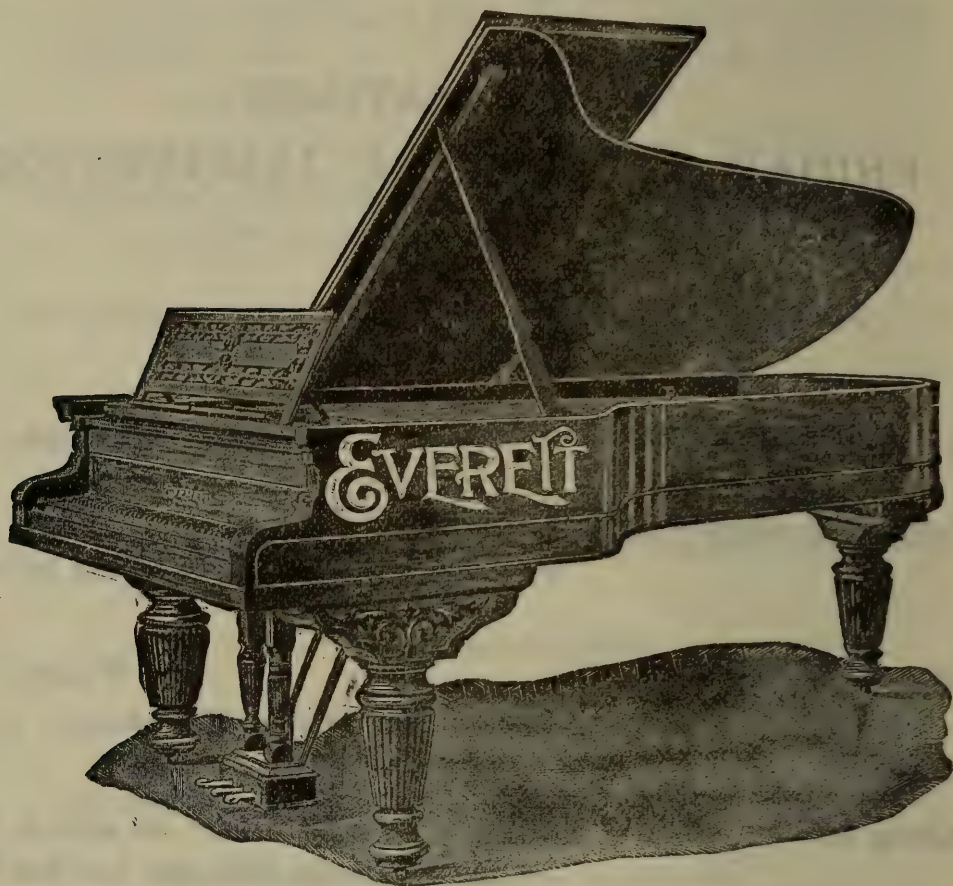
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|---|-----------|-----|
| I. Adagio (B-flat major) | - - - - - | 4-4 |
| Allegro vivace (B-flat major) | - - - - - | 2-2 |
| II. Adagio (E-flat major) | - - - - - | 3-4 |
| III. Allegro vivace (B-flat major) | - - - - - | 3-4 |
| Trio: Un poco meno Allegro (B-flat major) | - - - - - | 3-4 |
| IV. Allegro ma non troppo (B-flat major) | - - - - - | 2-4 |

SOLOIST:

Frl. MILKA TERNINA.

*For Programme for Third Concert, to-morrow (Saturday)
evening, January 21, see page 19.*

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OVERTURE TO "DER FREISCHÜTZ" . . . KARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg, on December 18, 1786; died in London, on June 5, 1826).

Der Freischütz, romantic opera in three acts, the text by Friedrich Kind, the music by von Weber, was brought out at the Court Opera in Berlin on June 18, 1820. It was given at the Théâtre de l'Odéon in Paris, with a new French libretto and many unwarrantable changes in the score made by Castil-Blaze, as *Robin des Bois* on December 7, 1824; its first real production in Paris was, however, at the Académie Royale de Musique on June 7, 1841, under Berlioz's direction, with an accurate translation of the text by Pacini and recitatives by Berlioz. It was given in London at the English Opera-House (with many extraneous ballads inserted) as *The Freischütz*; or, *The Seventh Bullet*, in an English translation by Hawes, on July 22, 1824; and in Italian, with recitatives by Michael Costa, at Covent Garden on March 16, 1850.

Weber completed the score on May 13, 1820; the title was *Die Jägersbraut* (The Huntsman's Betrothed). But the opera was first given under its present title.

I believe there is no word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation, "Free marksman," does not in the least convey its meaning. The same may be said of the Italian "*Franco arciero*"—under which misleading title the opera was given at Covent Garden—and the French "*Franc archer*." Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his *Mémoires*, and Wagner reports distinctly that it was then given as *Le Freischütz*.

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The word *Freischütz* (literally "free marksman") means a *Schütz*, or marksman, who uses *Freikugeln* — that is, "free bullets," or charmed bullets which fly to the mark of themselves, without depending upon the marksman's aim, and are therefore aptly termed "free."

The overture begins with a slow introduction, *Adagio* in C major (4-4 time), opening with some preluding phrases in all the strings, oboes, clarinets, and bassoons, each phrase being answered by the first violins. Then follows what is essentially a sylvan part-song, sung by the four horns over a waving accompaniment in the strings. The supernatural element in the story of the opera is then hinted at in a recitative-like passage of the 'celli, over sombre, unearthly harmonies in the strings in *tremolo* and the lowest *chalmereau* of the clarinets, while the double-basses *pizzicati* and kettle drums come in ever and anon with ill-boding thuds on low A.

The main body of the overture, *Molto vivace* in C minor (4-4 time, as written in the score, but always beaten *alla breve*), begins *pianissimo* with a creeping passage in the strings, which is soon seen to be the accompaniment of the first theme, which latter soon appears in the clarinets and is briefly carried through by the wood-wind and strings. A turbulent first subsidiary sets in *fortissimo* in the full orchestra in the tonic, C minor, and is developed at somewhat greater length than the first theme. A strong modulation to the relative E-flat major leads to some loud horn-chords on the tonic of that key, followed by an episodic passionate phrase of the clarinet over tremulous harmonies in the strings. This phrase is taken from one of Max's terrified exclamations in the first part of the Incantation Scene in the opera. It soon leads over to the second theme (taken from the coda of Agathe's grand aria in the second act of the opera), sung at

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first by the clarinet and first violins, then repeated by the flute, clarinet, and bassoon in double octaves, the strings rounding off the period with some brilliant passage-work.

The free fantasia begins on the first subsidiary, now in E-flat major, and runs mostly on it and the second theme. The third part reproduces the first up to near the point where the modulation to E-flat major came; but, instead of the clarinet episode and second theme, we now have some hurried passage-work, interrupted by the sombre harmonies and recitative-like phrases with which the slow introduction ended. Two measures of complete silence prepare for the coda.

The coda begins with two of the grandest *fortissimo* C major chords in all music; after these the whole orchestra precipitates itself upon the second theme, in C major, and works it up to a brilliant apotheosis.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

WALTZES, OPUS 39 JOHANNES BRAHMS.
(Scored for Orchestra by WILHELM GERICKE.)

(Brahms born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897. Gericke born at Gratz, Styria, on April 18, 1845.)

This work originally appeared as *XVI Waltzes for the Piano-forte for four hands, opus 39*. Of these Mr. Gericke has scored fourteen for orchestra, omitting Nos. 7 and 16, and repeating No. 2 at the close as a final coda. Mr. Gericke's score, written in the course of his first visit to

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Boston, was originally intended for performance by a small orchestra in a private house. He has not rewritten it for the present performance in the Music Hall, but merely added parts for trumpets and trombones here and there.

The waltzes themselves are essentially concert compositions,—in their original four-hand form, chamber-works,—not intended for use in the ball-room. They have much the same character, for our day, as Mozart's and Beethoven's sets of little orchestral dance-pieces. They are, for the most part, short and pithy, written in no elaborate style. They are scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, harp, and the usual strings. 2 trumpets, 3 trombones, and 1 pair of kettle-drums have since been added.

ENTR'ACTE.

HISTORICAL NOTES ON "LA DAMNATION DE FAUST."

(EXCERPTS FROM BERLIOZ'S "MÉMOIRES.")

It was in the course of this trip to Austria, Hungary, Bohemia, and Silesia* that I began the composition of my legend of *Faust*, over the plan of which I had long been ruminating. As soon as I had made up my mind to undertake it, I had also to resolve to write nearly the whole of the libretto myself; the fragments from the French translation of Goethe's *Faust* by Gérard de Nerval, which I had already set to music twenty years before, and counted on introducing in my new score, after remodelling them, and two or three other scenes, written according to my directions by M. Gandonnière before I left Paris, did not amount to the sixth part of the work.

So I tried, while rolling along in my old German post-chaise, to write the verses intended for my music. I began with Faust's invocation to Nature,

* In 1844-45.

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trying neither to translate nor even to imitate the masterpiece, but merely to draw inspiration from it and to extract what musical substance it contained. And I wrote this piece, which gave me hope of succeeding in writing the rest :

Nature immense, impénétrable et fière !
Toi seule donnes trêve à mon ennui sans fin !
Sur ton sein tout-puissant je sens moins ma misère,
Je retrouve ma force et je crois vivre enfin.
Oui, soufflez, ouragans, criez, forêts profondes,
Croulez, rochers, torrents, précipitez vos ondes
A vos bruits souverains ma voix aime à s'unir.
Forêts, rochers, torrents, je vous adore ! mondes
Qui scintillez, vers vous s'élançe le désir
D'un cœur trop vaste et d'une âme altérée
D'un bonheur qui la fuit.*

Once started, I wrote the verses I needed just as my musical ideas came to me, and I wrote my score with an ease that I have seldom experienced with my other works. I wrote when and where I could ; in my carriage, on the railway, on steamboats, and even in cities, in spite of the various cares occasioned by the concerts I had to give. Thus in an inn at Passau, on the Bavarian frontier, I wrote the introduction :

Le vieil hiver a fait place au printemps.

In Vienna I wrote the scene on the banks of the Elbe, Méphistophélès's air :

Voici des roses,

and the ballet of the Sylphs. I have said when and how I wrote in one night, also in Vienna, the march on Rakoczy's Hungarian theme. The extraordinary effect it produced in Pesth tempted me to introduce it in my score of *Faust*, taking the liberty of putting my hero in Hungary at the beginning of the action, and making him witness the passage of an Hungarian army across the plain where he is walking, buried in thought.

A German critic found it very strange that I had made Faust travel to such a place. I do not see why I should not, and should not have hesitated the least in the world to take him anywhere else, if any good could have

* Boundless, impenetrable, and proud Nature ! Thou alone callest a truce to my endless woe ! On thy all-puissant breast I feel my wretchedness less, I find my strength once more, and think at last to live. Yea, blow, hurricanes ; cry aloud, deep forests ; crumble, rocks ; waterfalls, hurl down your waves ! My voice loves to chime in with your sovereign noises. Forests, rocks, waterfalls, I love you ! Scintillating worlds, toward you stretches forth the yearning of a too great heart, of a soul athirst for a joy that flees before it.

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come to my score from it. I had not bound myself to follow Goethe's plan, and the most eccentric travels may be attributed to a character like Faust, without any shock to probability. Other German critics having taken up this singular thesis later, and attacking me with more violence still for the modifications I had made of the plan of Goethe's! *Faust* in my libretto (as if there were no other *Fausts* than Goethe's*), and as if, moreover, one could set the whole of such a poem to music, without changing its arrangement), I was silly enough to reply to them in the preface to *la Damnation de Faust*. I have often wondered why those same critics never reproached me for the libretto of my *Roméo et Juliette* symphony, which is very little like the immortal tragedy! No doubt, because *Shakspeare is not a German*. Patriotism! Fetishism! Cretinism!

In Pesth, by the light of a gas-jet in a shop, I wrote the choral refrain of the *Dance of Peasants*, one night that I had lost my way in the town.

In Prag I got up in the middle of the night to write a melody that I trembled for fear of forgetting, the chorus of angels in Marguerite's apotheosis:

Remonte au ciel, âme naïve
Que l'amour égara.

In Breslau I wrote the words and music of the Latin students' song:

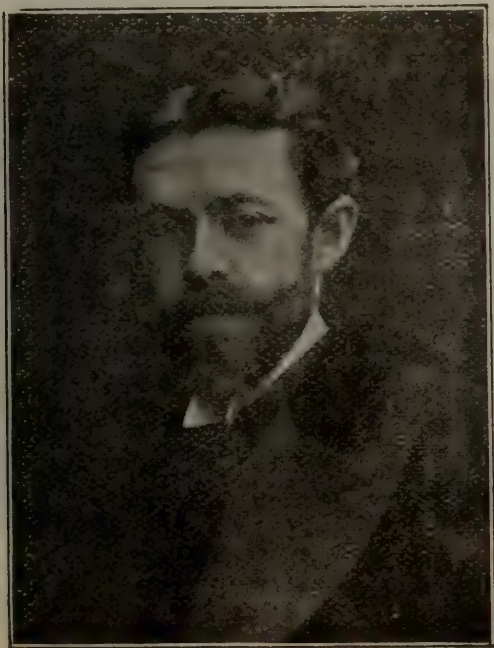
Jam nox stellata velamina pandit.

On my return to France, having gone to spend a few days near Rouen, at M. le baron de Montville's country-seat, I composed the grand terzet:

Ange adoré dont la céleste image.

The rest was written in Paris, but always on the spur of the moment, at home, at a café, in the Tuileries gardens, and even on a curb-stone of the boulevard du Temple. I did not look for my ideas, I let them come, and they presented themselves in the most unforeseen order. When at last the whole sketch of the score was finished, I set to working it all over, to polishing its various parts, to uniting them and welding them together with all the fury of diligence and patience of which I am capable and to finishing the instrumentation, which had only been briefly indicated up to that time. I look upon this work as one of the best I have produced; the public, so far, seems to agree with me.

* Marlowe's, for instance, and Spohr's opera, neither of which represents Goethe's *Faust*.



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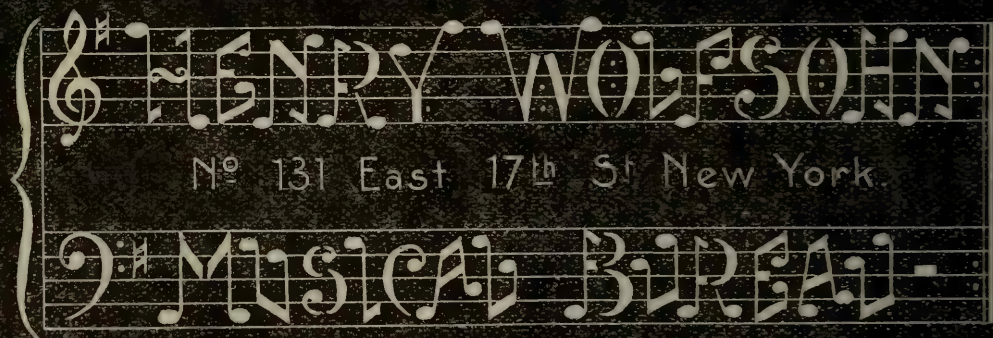
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It was nothing to have written it, I had to bring it out; and it was then that my troubles and misfortunes began. Copying the orchestral and vocal parts cost me a huge sum; then the numerous rehearsals I had with the performers and the exorbitant price of 1,600 francs I had to pay for the rent of the Opéra-Comique theatre, the only place that was then at my disposal, drew me into an enterprise that could not help ruining me. But I kept on, buoyed up by a specious argument that any one would have made in my place. "When I gave *Roméo et Juliette* for the first time at the Conservatoire," I said to myself, "the eagerness of the public to come and hear it was such that we had to sell *lobby tickets*, to give standing-room to the overflow when the hall was full; and, in spite of the enormous expense of the performance, a small profit was left for me. Since then my name has grown in public estimation, the noise of my successes abroad gives it, moreover, an authority which it formerly lacked; the subject of *Faust* is quite as famous as that of *Roméo*, it is generally believed to be sympathetic to me and that I have treated it well. So everything makes me hope that there will be a great curiosity to hear this new work, which is on a larger scale and more varied in tone than its predecessors, and that the expenses will at least be covered..." Illusion! Years had gone by since the first performance of *Roméo et Juliette*, during which the indifference of the Paris public for everything concerning the arts and literature had made incredible progress. Already at this time it had so lost interest, especially in a musical work, that it refused to shut itself up by daylight (I could not give my concerts in the evening) in the Opéra-Comique theatre, to which the world of fashion hardly ever goes in any case. It was the end of November (1846), it was snowing, the weather was frightful; I had no fashionable singer to sing Marguerite; as for Roger, who sang Faust, and Herman Léon, who took the part of Méphistophélès, they were heard every day at that same theatre, and they were not *fashionable* either. The upshot was that I gave *Faust* twice to half a house. The swell Paris public, the public that goes to concerts and is supposed to care for music, stayed quietly at home, with as little thought of my music as if I had been the most obscure pupil at the Conservatoire; and there was no more of an audience at the Opéra-Comique at these two performances than there would have been if the flimsiest opera in its repertory had been given.



RECITATIVE, "*Abscheulicher! wo eilst du hin?*" AND ARIA, "*Komm Hoffnung, lass den letzten Stern,*" FROM "FIDELIO" . LUDWIG VAN BEETHOVEN.

This great scene and air is sung by Leonore after she has overheard Pizarro try to bribe Rocco, the old jailer, to help him kill Florestan, her husband. The text is :—

Abscheulicher! wo eilst du hin?
Was hast du vor in wildem Grimme?
Des Mitleids Ruf, der Menschheit Stimme,
Rührt nichts mehr deinen Tigersinn?

Doch, toben auch wie Meereswegen
Dir in der Seele Zorn und Wuth,
So leuchtet mir ein Farbenbogen,
Der hell auf dunkeln Wolken ruht.
Der blickt so still, so friedlich nieder,
Der spiegelt alte Zeiten wieder,
Und neubesänftigt wallt mein Blut

Komm Hoffnung, lass den letzten Stern
Der Müden nicht erbleichen,
Erhell' mein Ziel, sei's noch so fern,
Die Liebe wird's erreichen.
Ich folg' den innern Triebe,
Ich wanke nicht,
Mich stärkt die Pflicht
Der treuen Gattenliebe.
O du, für den ich alles trug,
Könnst' ich zur Stelle dringen,
Wo Bosheit dich in Fesseln schlug,
Und süßen Trost dir bringen!

A literal prose translation of which is as follows :—



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Abhorrent one! whither hurriest thou? What is thy intent in wild rage? Will not the call of pity, the voice of humanity, will nothing touch thy tiger-soul? But, though anger and rage storm in thy soul like ocean waves, there shines upon me a colored bow that rests brightly on the dark clouds. It looks down so still, so peacefully, it mirrors old times again, and my blood flows fresh-quieted!

Come, Hope, let not the tired one's last star fade, illumine my goal, were it never so distant, love would reach it. I follow the inner impulse, I waver not, the duty of faithful conjugal love strengthens me. O thou for whom I have borne all, could I but make my way to the spot where malice has cast thee into chains, and bring thee sweet comfort!

SYMPHONY NO. 4, IN B-FLAT MAJOR, OPUS 60. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written in 1806. It was first played at a concert gotten up for Beethoven's benefit in Vienna in the latter part of March, 1807. It was preceded on the program of this remarkable concert by Beethoven's first, second, and third symphonies! The score was published in March, 1809, by the Bureau des Arts et d'Industrie in Vienna and Pesth.

Although by no means so startling a work—to modern ears—as its predecessor, the *Eroica*, this symphony met with almost as much opposition at first. Carl Maria von Weber particularly abominated it; what he wrote of it has remained one of the most curious monuments of critical blindness. According to him, the work had neither theme, nor harmony, nor form; nothing but ear-scorching dissonances and inexplicable noise! Since him, more intelligent criticism has raised it to the highest rank,

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The first movement opens with a slow introduction, *Adagio* in B-flat major (4-4 time). Against softly sustained B-flats in the wood-wind and horns, the strings in octaves give out a thoughtful phrase in B-flat minor, ending on the dominant. Then comes a *staccato* groping in the first violins, through which we hear a soft sigh from the bassoons, answered by the 'celli and double-basses. *Staccato* chords of the dominant 7th and minor 9th in the wood-wind, horns, and violas lead to a return of the long-sustained B-flats in the wind, against which the strings repeat their B-flat minor phrase; ending this time, not on the dominant, F, but on G-flat. This G-flat is immediately taken as an F-sharp, dominant of B-natural minor; and the violin gropings, bassoon and bass sighs, and *staccato* 7th and 9th chords are now repeated in this key. Some further modulating developments follow, leading at last to the dominant of D-minor; from which note, A, the whole orchestra jumps to a *fortissimo* outburst on the dominant-7th chord of B-flat major. Brisk ascending *fusées* lead to the main body of the movement.

This *Allegro vivace* in B-flat major (2-2 time) opens with a succession of chords of the dominant, each one led up to by a *fusée* of the violins; after which the first theme—a sort of zig-zag arpeggio phrase—appears in the strings, answered by a more *cantabile* figure in the wood-wind. The development is long and persistent. A transitional subsidiary—syncopated harmonies in the wind, then in the full orchestra—leads over to the dominant, F major, in which key the humorous second theme comes in in the bassoon, answered imitatively by the oboe, then by the flute, the



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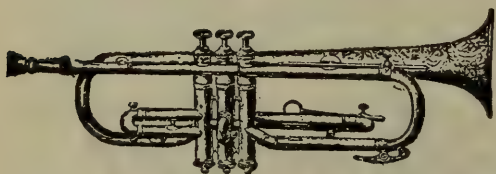
latter melodiously rounding off the period. The strings then take up the last figure of the flute, and develop a sterner second subsidiary, which leads in *crescendo* climax to a third subsidiary, a canonical dialogue between clarinet and bassoon in F major, accompanied by the strings, and strongly carried out by the full orchestra, debouching at last into the syncopated conclusion-theme, with which the first part of the movement closes. There is a repeat.

The free fantasia is long, and runs wholly on the first theme, save for one peculiarity which makes this movement unique, as far as I know, in the history of symphonic writing. In the midst of the elaborate working-out of the first theme an entirely new *cantabile* phrase appears against it, first in the violins and 'celli, then in the flute, clarinet, and bassoon, lastly in the violins in octaves, as a counter-theme. Now, as this is the first bit of real *cantilena* that has been heard in the movement, it should — by one standard, at least — be called the second theme. And it only makes its appearance in the midst of the free fantasia!

The third part of the movement is entirely regular, the second and conclusion-theme coming in the tonic. There is a short coda.

The second movement, *Adagio* in E-flat major (3-4 time), begins with an introductory measure, in which the second violins give out a figure which is prominent in the accompaniment of some of the themes of the movement, and even assumes a thematic importance of its own. Then the first violins sing the melodious first theme, accompanied by the second violins, violas, and 'celli. This is then repeated in fuller harmony by the wood-wind, accompanied by the strings. A strong subsidiary follows in the tonic, measures of billowing arpeggi in the middle strings being regularly answered by more *cantabile* phrases, in the first violins;

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some *crescendo* passage-work leads to the second theme in the dominant, B-flat major: a tender melody of the clarinet, accompanied by a series of little syncopated sighs in the first violins and groping *pizzicati* in the second violins and other strings, the period closing with a measure of rapturous *forte* in all the wood-wind in 3rds. A conclusion-theme follows in the same key: a sinuous phrase in thirty-second-notes, beginning in the 'celli, then rising step by step through the other strings to the first violins; the accompanying figure of the first measure of the movement persists in the bass until it is taken up by the whole orchestra and closes the first part.

The free fantasia—for the movement is in the sonata-form—is comparatively short, but none the less elaborately worked out. It is here that the accompanying figure shows itself as an actual theme.

The third part of the movement stands in perfectly regular relations to the first, and ends with a short coda, toward the end of which the accompanying figure returns for the last time in the kettle-drums amid the total silence of the rest of the orchestra.

The third movement, *Allegro vivace* in B-flat major (3-4 time), is really a scherzo, although not marked as such in the score (Peters edition); it is, however, marked "Menuetto: *Allegro vivace*" in Breitkopf & Härtel's *Thematic Index*. This "Menuetto" is thoroughly a misnomer; for the rhythmic unit is the dotted half-note, not the quarter-note, thus making the movement a true scherzo. It is quite regular in form, the trio, *Un poco meno Allegro* in B-flat major, recurring twice.

The fourth movement, *Allegro ma non troppo* in B-flat major (2-4 time) is a brilliant and elaborately developed rondo on one principal theme and several subsidiaries. The principal theme has rather the character of running passage-work, but some of the subsidiaries are more *cantabile*.

This symphony is scored for 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Count von Oppersdorf.

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. . Programme . .

Johannes Brahms - - - Academic Festival Overture, Op. 80

Karl Maria von Weber Agathe's Prayer and Aria, "Wie nahe mir der
Schlummer," from "Der Freischütz"

Antonín Dvořák Symphonic Variations on an Original Theme, Op. 78

Richard Wagner - Elisabeth's Greeting, "Dich, theure Halle," from
"Tannhäuser"

Robert Volkmann - - - Symphony No. 1, in D minor, Op. 44

- | | | | |
|------|---|------------------------|-----|
| I. | Allegro patetico (D minor) | - - - - | 4-4 |
| II. | Andante (B-flat major) | - - - - | 3-4 |
| III. | Scherzo: Allegro non troppo (D minor) | - - | 3-2 |
| | Trio: Meno mosso, quasi Andantino (D major) | | 3-2 |
| IV. | Finale: Allegro molto (D major) | - - - | 2-2 |
-

SOLOIST:

Frñ. MILKA TERNINA.

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

This overture was written by Brahms in 1880 for his degree of Ph.D. at the University of Breslau. It is built up on themes taken from students' songs in the German *Commersbuch*.

It begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant G major leads to an episode on Friedrich Silcher's "*Wir hatten gebauet ein stattliches Haus*,"* which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood wind. A second subsidiary follows, at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

The long and elaborate free fantasia begins with an episode on the *Fuchs-Lied*, "*Was kommt da von der Höh'?*" in the bassoons, clarinets, and full orchestra.

The third part begins irregularly with the first subsidiary in the key of the sub-dominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of

* Friedrich Silcher was born at Schnaith, in Württemberg, on June 27, 1789, and died at Tübingen on August 26, 1860. He studied music under his father, and later under Auberlen, who was organist at Fellbach, near Stuttgart. He lived for a while at Schorndorf and Ludwigsburg, and then moved to Stuttgart where he supported himself by teaching music. In 1817 he was appointed Music Director at the University of Tübingen, where he received the honorary degree of Doctor in 1852. He wrote many vocal works, and was especially noteworthy as one of the foremost promoters of the German *Volkslied*. His *Sammlung deutscher Volkslieder* is a classic. Among his best known songs are the familiar *Loreley* ("*Ich weiss nicht was soll es bedeuten*"), *Aennchen von Tharau*, "*Zu Strassburg auf der Schanz*," and "*Wir hatten gebauet*." This latter is a sort of students' hymn sung in German universities very much in the same spirit that "*Integer vitae*" (Christian Gottlieb Fleming's "*Lobet den Vater*") is in ours. The words are:—

Wir hatten gebauet
Ein stattliches Haus,
Darin auf Gott vertrauet
Durch Wetter, Sturm, und Graus.

(We had built a stately house, and trusted in God therein through ill weather, storm and horror.)

the "*Wir hatten gebaut*" episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on "*Gaudeamus igitur*," which is given out *fortissimo* in C major by the full orchestra, with rushing contrapuntal figuration in the strings.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum and cymbals, triangle, and the usual strings.

SYMPHONIC VARIATIONS ON AN ORIGINAL THEME, OPUS 78.

ANTONÍN DVOŘÁK.

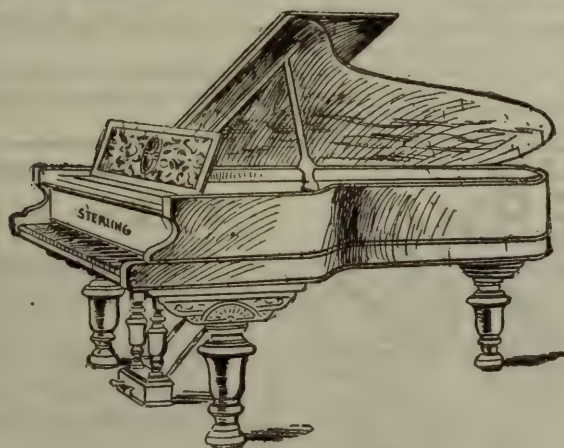
(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on Sept. 8, 1841;
still living.)

This composition was begun on September 6, 1877, and finished on the 28th of the same month. Its first performance in Boston was by the Symphony Orchestra, under Mr. Wilhelm Gericke, on February 23, 1889; it has not been played here since.

The work consists of a theme, twenty-seven variations, and a fugued

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finale. Seven of the variations — Nos. 2, 6, 9, 10, 20, 21, and 24 — will be omitted at this concert.

The theme, *Lento e molto tranquillo* in C major (2-4 time), is twenty measures long; it begins softly in octaves in the strings against sustained notes in the wind, but breaks out later into full harmony.

The variations are, for the most part, short; at times contrapuntal, at others freely romantic and fantastic in character. The finale, *Allegro maestoso* in C major (2-4 time), begins as a tonal fugue on the first six measures of the theme;* but it ends with a perfectly free coda, which is far more symphonic than fugal in character.

This composition is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

ELISABETH'S GREETING, "DICH, THEURE HALLE," FROM "TANNHÄUSER."
RICHARD WAGNER.

(Born in Leipzig, May 22, 1813; died in Venice, Feb. 13, 1883.)

Tannhäuser und der Sängerkrieg auf Wartburg, romantic opera in three acts, the text and music by Richard Wagner, was brought out under the composer's direction in Dresden on October 20, 1845. The circumstances of the short scene sung at this concert are as follows: Heinrich Tannhäuser† has made his way out from the Venus-Mountain, where

* That is, I call this fugue tonal because of the regular tonal mutation at the beginning of the response; but the subject itself is so irregular — beginning, as it does, on the tonic, and ending on the 3rd of the scale — that this designation may well be objected to. There can, however, be no doubt that, given the character of the subject, the response is absolutely correct.

† In the single person of his hero, Wagner has really fused two separate characters, the one legendary and the other historic. The Tannhäuser of the opera is a combination of Heinrich von Oefterdingen, the old Minnesinger, and the legendary Tannhäuser.



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he had passed years at the court of the goddess, and has met his former companions, Hermann, Landgrave of Thuringia, and the Minnesingers of his court. They, knowing nothing of Tannhäuser's sojourn in the Mountain, have persuaded him to return to the Wartburg — where Hermann holds his court — and his former love, Elisabeth, the Landgrave's niece. In honor of his unexpected return a grand singing contest has been prepared. Elisabeth, having heard that Tannhäuser has come back, enters the vacant hall where the contest is to be held, and greets it as follows :

Dich, theure Halle, grüss' ich wieder,
 froh grüss' ich dich, geliebter Raum :
 In dir erwachen seine Lieder
 und wecken mich aus düst'rem Traum . . .
 Da er aus dir geschieden,
 wie öd' erschienst du mir !
 Aus mir entfloh der Frieden,
 die Freude zog aus dir !
 Wie jetzt mein Busen hoch sich hebet,
 so scheinst du jetzt mir stolz und hehr ;
 der mich und dich so neu belebet,
 nicht weilt er ferne mehr !
 Sei mir gegrüsst ! Sei mir gegrüsst !
 Du theure Halle, sei mir gegrüsst !

The English prose translation of which is :

Thee, dear hall, I greet again, joyfully I greet thee, beloved space ! In thee his songs awake, and waken me from a gloomy dream. . . . When he was departed from thee, how desert-like didst thou seem to me ! Peace fled from me, joy departed from thee ! As now my bosom swells high, so dost thou seem proud and joyous to me ; he who revives both me and thee no longer dwells far away ! Hail to thee ! Hail to thee ! Dear hall, hail to thee !

This scene, coming as it does at the beginning of an act, is preceded by a longish orchestral introduction, *Allegro* in G major (2-2 time). In the course of this introduction several themes of importance make their appearance. It begins with the passage which returns later in the scene itself, at Elisabeth's words, *Wie jetzt mein Busen hoch sich hebet* ; then comes,



first in the oboe, then *fortissimo* in the full orchestra, the theme of Tannhäuser's rapturous outpouring of joy at his return to the upper world, "*Ha, jetzt erkenne ich sie wieder!*" near the close of the first act. Then, after a furious rush of the high violins, we hear the dread tones of Venus's reproach to her departing lover, "*Zieh hin, Bethörter, suche dein Heil! Suche dein Heil und find' es nie!*" in the second scene of Act I. Then the theme of Elisabeth's ensuing scene returns, and soon Elisabeth herself begins her greeting.

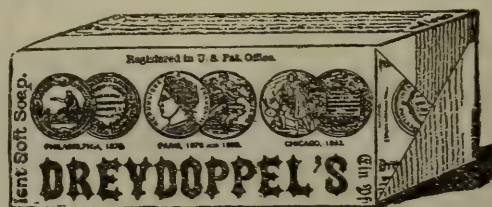
The opera of *Tannhäuser* is scored for 3 flutes (of which one is interchangeable with piccolo), 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, cymbals, tambourine, triangle, harp, and the usual strings. A large number of supplementary wind instruments are used on the stage in certain scenes.

SYMPHONY NO. 1, IN D MINOR, OPUS 44 ROBERT VOLKMANN.

(Born at Lommatzsch, Saxony, on April 6, 1815; died at Buda-Pesth on Oct. 30, 1883.)

The first movement of this symphony begins *Allegro patetico* in D minor (4-4 time), with a strong announcement of the stern first theme by all the strings in unison and octaves, the wood-wind and horns coming in to complete a chord on the last note of each phrase. Then follows a passage, *Un poco più mosso*, in which various instruments in the wood-wind group play disjointed snatches of melody, almost like recitative, over tremulous harmonies in the second violins and violas, while the 'celli and double-basses sustain a long tonic organ-point, varied at intervals by the ever-

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recurring initial figure of the first theme, and the first violins add a counter-theme in more and more nervous passage-work. This whole passage grows gradually from *pianissimo* to *forte*, the stern initial figure of the theme coming in at shorter and shorter intervals, until all the strings and bassoons take it up and lead in rushing ascending climax to the first subsidiary, which enters *fortissimo* in B-flat major in the full orchestra; this subsidiary theme, which begins as a succession of clean-cut phrases in a strongly marked rhythm, and then assumes more and more of the character of passage-work, is developed for some time, until at last it leads to the key of the dominant, F major, in which the second theme now appears. This second theme of the movement consists of a melodious *cantabile* phrase which is developed in contrapuntal imitation, at first by the strings, then by the strings and wind, until it debouches into a wilder, more nervous second subsidiary; this, in turn, leads to a return to the first theme, cut down, however, to its initial figure, which is given out strongly by all the strings in F minor. This ends the first part of the movement, which is not repeated.

The free fantasia which follows is long and elaborately worked out, and ends with a long-protracted climax, leading at last back to the key of D minor, and with it to the return of the first theme at the beginning of the third part of the movement. This third part is almost an exact reproduction of the first, save that the second theme now comes in in the tonic, D major, and that, just at the point where the second subsidiary would have come in, the modality falls back into the minor again, and the development of the second theme is continued with much energy, soon leading to a *crescendo* climax of free passage-work, ending very much as the climax at the close of the free fantasia did, and leading in its turn to a last resound-

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ing assertion of the initial figure of the first theme by all the strings in unison and octaves, against sonorous D minor chords in all the wind, brass, and kettle-drums. This ends the movement.

The second movement, *Andante* in B-flat major (3-4 time), begins, after an introductory phrase on the bassoon, accompanied by the strings, with the *cantabile* first theme, sung by the clarinet over a *pizzicato* accompaniment in the strings, the bassoon and flute coming in between the phrases with graceful little connecting passages. This *cantilena* is given entirely to the clarinet ; as its development proceeds, it becomes more florid in character, ending almost with a cadenza. It is followed by a more agitated second theme in G minor, given out by the violins, and then contrapuntally developed by fuller and fuller orchestra, ending in A-flat major. Then comes a passage in soft, mysterious harmonies in the strings, against which the horns (and at last the trumpets and drums) keep repeating rhythmic pulsations on C ; the harmony gradually leads back to B-flat major, in which key the first theme now returns in the first and second violins in octaves, the violas and 'celli alternating in playing figures from the second theme against it as a running accompaniment. Then comes a short coda, in which there appears an episodic third theme, first given out in four-part harmony by the clarinets and bassoons, then taken up by the strings, the movement ending with fragments of the first theme, in the clarinet and violins.

The third movement, Scherzo: *Allegro non troppo* in D minor (3-2 time), is entirely regular in form, and contains no little elaborate contrapuntal work. The Trio, *Meno mosso quasi Andantino* in D major, is quite long and almost equally elaborate.

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PROGRAMME.

Johannes Brahms - - - Symphony No. 3, in F major, Op. 90

I. Allegro con brio (F major)	-	-	-	-	6-4
II. Andante (C major)	-	-	-	-	4-4
III. Poco Allegretto (C minor)	-	-	-	-	3-8
IV. Allegro (F minor)	-	-	-	-	2-2

Jules Massenet - - Air, "Vision Fugitive," from "Herodiade"

Antonín Dvořák Symphonic Variations on an Original Theme, Op. 78

Songs with Pianoforte.

a. Robert Franz	-	-	-	-	-	"Marie"
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c. Gabriel Fauré	-	-	-	-	-	"Rencontre"
d. Hatton	-	-	-	-	-	"To Anthea"

Hector Berlioz { a. Minuet of Will-o'-the-Wisps } from "The Damnation of
 { b. Waltz of Sylphs } Faust," Op. 24

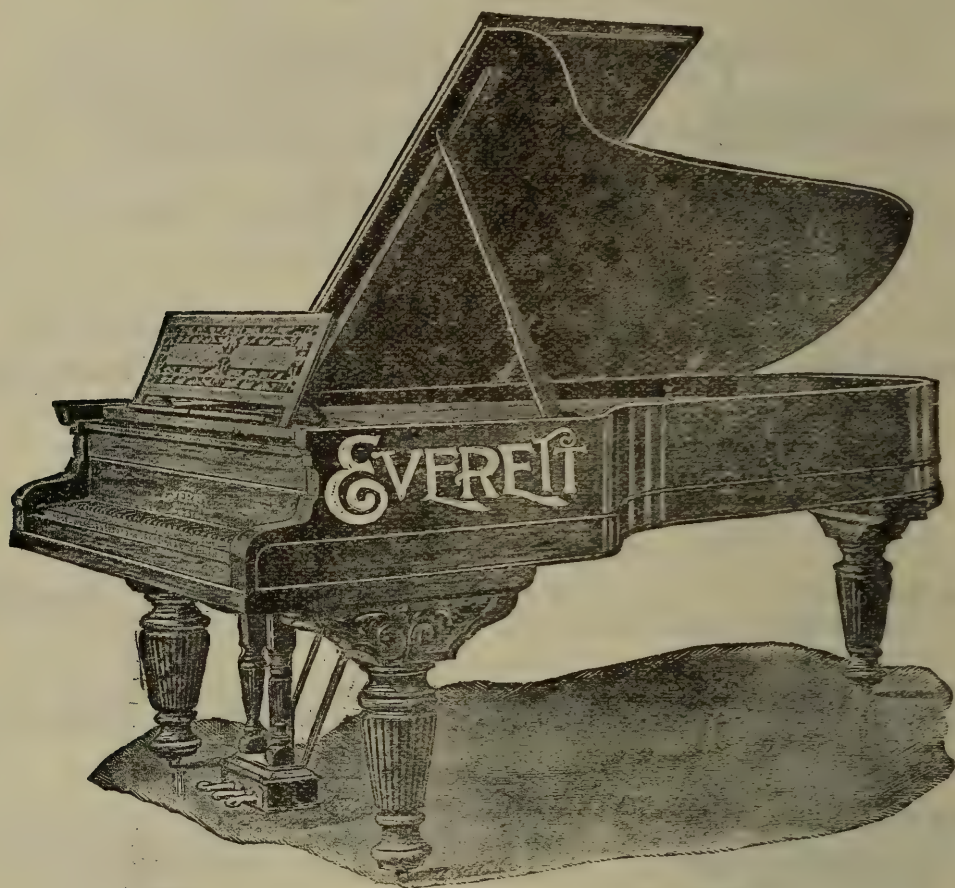
Richard Wagner - Prelude to "The Master Singers of Nuremberg"

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SYMPHONY NO 3, IN F MAJOR, OPUS 90 JOHANNES BRAHMS.

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

This symphony appeared in 1884. The first movement, *Allegro con brio* in F major (6-4 time), has, like the whole of Schumann's symphony No. 2, in C major, opus 61, the peculiarity of a frequently recurring phrase of evident thematic significance, although it is not one of the regular themes of the movement. Yet with this difference, that the theme in Schumann's symphony is to be regarded as a sort of musical motto to the whole work, whereas this one of Brahms's is plainly the counter-theme of the first theme of the movement. The main body of the movement begins immediately, and without introduction, with the announcement of this phrase in the wind instruments in full harmony, followed by the announcement of the real first theme by the violins in octaves, over harmony in the violas, 'celli, and trombones, with the counter-theme as a bass in the double-basses and double-bassoon. Now the striking peculiarity of this juxtaposition of theme and counter-theme, which would otherwise have little to attract the attention, is that the one is in F minor, while the other is in F major. The first figure of the theme runs on the notes of the chord of F major (F, C, A, F, C, in descending, with a short passing G); the phrase which constitutes the counter-theme is F, A-flat, F, in ascending. Thus the A-natural in the first measure of the upper voice makes a rank cross-relation with the A-flat in the second measure of the bass!* This cross-relation, right

*It is true that this cross-relation also occurs in the initial announcement of the counter-theme itself. The flutes, oboes, and third horn have the melodic progression F, A-flat; but the first chord is that of F major, with an A-natural in a middle voice, after which the A-flat in the upper voice comes in as undeniably "*querständig*." But the rankness of this cross-relation is here sufficiently toned down by the second chord (the one containing the A-flat) being an inversion of the diminished 7th. In the first two measures of the combined appearance of theme and counter-theme, however, no such harmonic palliation is to be found, and the cross-relation stands out as frankly as possible.

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at the beginning of a movement and as an essential factor of the conjunction of two themes, has been much commented on. That Brahms has been in no wise mealy-mouthed about it is sufficiently evident from the *sforzando* marks in the bass, which bring it into all possible prominence. It seems to me that it can only be explained on the supposition of some underlying dramatic principle in the movement, such as the bringing together of two opposing forces,—Light and Darkness, Good and Evil, or perhaps only Major and Minor,—for on purely musical grounds the thing has little sense or meaning. The first theme starts in passionately and joyously, in the exuberance of musical life; the counter-theme comes in darkly and for biddingly, like Iago's

. . . O, you are well-tun'd now!
But I'll set down the pegs that make this music,
As honest as I am,

the idea being still further carried out by the second phrase of the theme suddenly shifting to the chord of D-flat major where the A-flat of the counter-theme is quite at home. The first theme is briefly developed, without our hearing anything more from the dread counter-theme; but in the ensuing subsidiary passage it returns again (A, C, A, in the bass; F, A-flat, F in the violins; and the same later on in the bass), and gives the dominant coloring of the situation; the counter-theme seems to be getting the upper hand! But soon a truce is cried to the conflict: a modulation to A major brings in the melodious second theme sung by the clarinet against an accompanying phrase in the bassoon, over a double drone-bass in the lower strings. Then the violas and oboe (later the violas and flute) take up the melody, the strings coming in at the close with a brief antithetical phrase. All this second theme has been in 9-4 time; its character is wholly cheerful and sunny. But immediately with the beginning of the

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concluding period and a return to 6-4 time the oboe once more brings back the grim counter-theme (A, C, A,) and the passage-work assumes a more serious and even violent character up to the repeat at the end of the first part of the movement.

The middle part, or free fantasia, is not very long, but is quite elaborate, both first and second themes coming in for their share of the working-out, and the grim counter-theme being made the subject of some new melodic developments in the horn and oboe.

The third part of the movement begins with a twice repeated reannouncement of the counter-theme in full harmony (F, A-flat, F, in the woodwind, horns, trumpets, and strings; and the same repeated in the trumpets, horns, trombones, and bassoons), making way for the announcement of both theme and counter-theme together, as at the beginning of the movement. The development is very similar to that in the first part, save that the 9-4 second theme now comes in D major. The long and elaborate coda begins with a strong reassertion of the first theme in F major over the dread counter-theme in the bass; only now, in its last tussle for the supremacy, the latter seems to try subtle finesse instead of open violence. It now appears, not as F, A-flat, F, making its old harsh cross-relation with the theme, but as C, E-flat, C, thus softening the harmony. But this time the theme itself gains the upper hand, the last attempt of the counter-theme being silenced by an uprising of all the strings to proclaim the joyous theme, which then sinks back to *pianissimo*, victorious, if exhausted by the battle.

The second movement, *Andante*, in C major (4-4 time), opens with a quiet, simple theme, played in four-part harmony by the clarinets and bassoons, the flutes and horns coming in to enrich the coloring toward the end of each phrase, and the last measures of the several phrases being freely echoed by the violas and 'celli, also playing in four parts. The theme is simply developed, in the manner just described, for twenty-three

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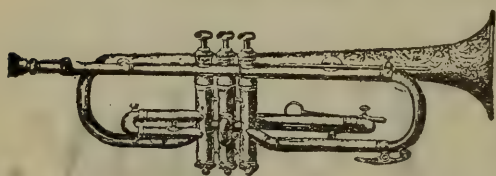
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measures; it is followed by a shorter variation for all the strings, wood-wind, and horns, after which a short transitional passage in the strings leads over to the second theme, a melody in which we find the characteristically Brahmsish alternation of triplets with groups of even notes, sung in octaves, alternately by the clarinet and bassoon, and the oboe and horn. This melody is essentially in A minor and D minor, but the accompanying plain harmony in the strings has little to do with either of these keys. The antithesis of this theme, alternately in the strings and wind, is frankly in G major, and is followed by some exceedingly weird transitional harmonies which lead back to the return of the first theme in the dominant (G major) in a new and more elaborate figural variation. The development continues long on this theme, it returning at last in the tonic in a variation that is based upon its original shape. An episode of *cantilena* in the first and second violins leads to a return of the weird harmonies mentioned above. Then comes a short coda on fragments of the first theme, first in the clarinets and bassoons, then in solemn harmonies in the brass, soft rising arpeggi in the oboe and flute leading to the closing chords.

The third movement, *Poco Allegretto* in C minor (3.8 time), opens with a *cantabile* theme in the 'celli, to a waving arpeggio accompaniment in the violins and violas, a bass in the double-basses *pizzicati*, and sustained harmonies in the flutes. The theme is then taken up by the first violins, to a similar accompaniment, the clarinets and bassoons adding their coloring as a background. The antithesis of the theme appears in the shape of contrapuntal passages between the 'celli and first violins, to the same accompaniment. Then the theme is taken up again by the flute, oboe, and horn in octaves, the accompaniment growing more and more elaborate. A change to A-flat major brings in the second theme, a succession of the weirdest harmonies in the wood-wind over a syncopated bass in the 'celli, the other strings coming in later with accompanying arpeggi. The antithesis of this theme is a more flowing, melodious passage in full harmony in the strings.

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The weird thesis returns once more in the wind, and a brief premonitory transitional passage leads to the return of the first theme in the tonic (C minor), sung by the horn, then by the oboe to a similar accompaniment to that at its first appearance; the antithesis now falls to the bassoon and oboe, and is developed to a free episode, after which the thesis comes in for the last time in the first violins and 'celli in double octaves, and a short free coda closes the movement. This is really a second slow movement, a sort of romanza, there being nothing in the symphony to correspond to the usual scherzo.

The fourth movement, *Allegro* in F minor (2-2 time), begins with the announcement of its first theme *piano e sotto voce*, by all the strings and the bassoons in octaves, a melody of distinctly Hungarian character.

After this simple exposition, the theme is then taken up in 3ds and 6ths by the flutes, clarinets, and bassoons over alternate rising arpeggj in the 'celli and violas and a *pizzicato* bass. Two soft E-flats in the trombones introduce the second theme, *pianissimo* in a A-flat major, a more solemn, march-like theme, given out in full harmony by the strings and wind. It is followed by a subsidiary passage in which a new, more lively theme is worked up by the full orchestra (but without trombones) with occasional hints at the first theme in the original key of F minor, and leads to the third theme, a buoyant, joyous melody in which we again recognize the "Brahms triplet," given out first by the 'celli and horn, then by the first violins and wood-wind, to an accompaniment with running contrapuntal bass in the strings. This theme is developed in climax, ending in *fortissimo* with a hint at the first theme, and followed by another subsidiary passage on a new, wildly energetic theme in syncopated rhythm. The development of this last, with occasional hints at the first theme, brings the first part of the movement to a close. A very short transitional passage on fragments from the first theme leads to a return of the same in the tonic F minor in the wood-wind over a *pizzicato* accompaniment in the strings. The part of

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the movement we are now entering upon is, in its main constructive outlines, a repetition of the first part; yet it is full of divergencies in detail and the writing is infinitely more elaborate: it partakes both of the character of a "third part" and of a free fantasia. It leads to a long coda, beginning, after some soft, mysterious transitional work, with a return of the first theme in F minor in the flutes, clarinets, and bassoons in 3ds and 6ths over rising arpeggj in the strings, leading to a change to *Un poco sostenuto* in which an augmentation of the theme in the oboes over sustained harmonies in the horns and trumpets and rustling arpeggj in the muted strings leads suddenly to the most unexpected outburst into F major. The rustling of the strings continues; various instruments call to and answer one another on scraps of the first theme, when all of a sudden the oboe, then the horn, bring back the grim counter-theme (B-flat, D-flat, B-flat) from the first movement. This is followed by a soft return of the solemn second theme in the trombones and wind, the strings keeping up their gentle rustling to the end. The harmony soon falls into reminiscences of the old struggle between major and minor in the first movement; scraps of the first theme of the finale itself keep sounding in the bassoon and 'celli, as the flutes and oboes make one last, dying attempt to reinstate the old grim F, A-flat, F of the counter-theme; but it is of no avail, the major mode establishes itself for good and all as the strings in *tremolo* softly hover down over the sustained harmonies in the wind with what seems like the redeemed and disembodied spirit of the original first theme of the first movement. The ending of this finale is one of the most highly poetic I know of in all orchestral music: the dramatic significance the last themes have acquired during the first movement imparts an indescribable atmosphere of pathos to it all. It is, however, really only the *ghost* of the first theme of the first movement that thus returns at the close; for unfortunately, either intentionally or by miscalculation, Brahms has so written it that it is perceptible only to the eye, but is not to be detected by even

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the most carefully intent ear. The theme is so veiled in the *tremolo* of the muted strings that its melodic outline is evanescent, and no one would notice it, save in the printed score.

This symphony is scored for 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 double-bassoon, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

SYMPHONIC VARIATIONS ON AN ORIGINAL THEME, OPUS 78.

ANTONÍN DVORÁK.

(Born at Nelahozeves (Mühlhausen), near Kralup, Bohemia, on Sept. 8, 1841;
still living.)

This composition was begun on September 6, 1877, and finished on the 28th of the same month. Its first performance in Boston was by the Symphony Orchestra, under Mr. Wilhelm Gericke, on February 23, 1889; it has not been played here since.

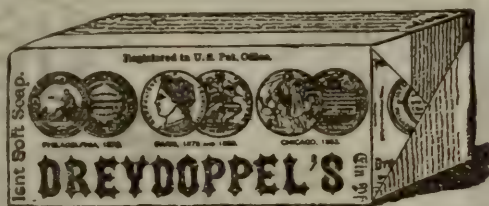
The work consists of a theme, twenty-seven variations, and a fugued finale. Seven of the variations — Nos. 2, 6, 9, 10, 20, 21, and 24 — will be omitted at this concert.

The theme, *Lento e molto tranquillo* in C major (2-4 time), is twenty measures long; it begins softly in octaves in the strings against sustained notes in the wind, but breaks out later into full harmony.

The variations are, for the most part, short; at times contrapuntal, at others freely romantic and fantastic in character. The finale, *Allegro maestoso* in C major (2-4 time), begins as a tonal fugue on the first six measures of the theme;* but it ends with a perfectly free coda, which is far more symphonic than fugal in character.

* That is, I call this fugue tonal because of the regular tonal mutation at the beginning of the response; but the subject itself is so irregular — beginning, as it does, on the tonic, and ending on the 3rd of the scale — that this designation may well be objected to. There can, however, be no doubt that, given the character of the subject, the response is absolutely correct.

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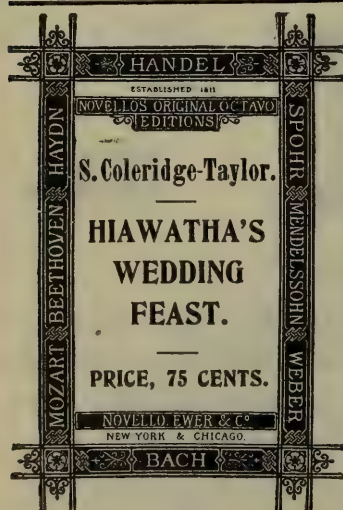
This composition is scored for 2 flutes (the second of which is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

(a) MINUET OF WILL-O'-THE-WISPS, (b) WALTZ OF SYLPHS FROM "THE DAMNATION OF FAUST," OPUS 24 HECTOR BERLIOZ.

(Born at la Côte-Saint-André, Isère, France, on Dec. 11, 1803; died in Paris on March 9, 1869.)

La Damnation de Faust, legend in four parts, the text by Berlioz, Gérard de Nerval, and Gandonnière, the music by Berlioz, was first given under the composer's direction at an afternoon concert at the Opéra-Comique in Paris on December 6, 1846. The work was a dismal failure at first, which, coming as it did after the immediate and overwhelming success of his *Roméo et Juliette* symphony, was one of the bitterest disappointments of Berlioz's life. The work, however, soon made its way to Vienna and many parts of Germany, and, not long after the composer's death, became very popular in France. It is now one of Berlioz's most popular compositions all over the musical world. Its first performance in this country was under Dr. Leopold Damrosch's direction in Steinway Hall, New York, on February 12, 1880; its first performance in Boston was under Mr. B. J. Lang's direction in the Music Hall on May 14, 1880.

The Minuet of Will-o'-the-wisps is supposed to be a sort of instrumental serenade, given by *ignes fatui* under Marguerite's window one night by Méphisto's command.



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The movement, *Moderato* in D major (3-4 time), begins with a flickering minuet theme, given out in full harmony by the wood-wind and brass (without trombones). The orchestration is remarkable for its simultaneous suggestion of light and darkness, or rather of bright, flickering light against a dark background, with its combination of the high tones of the piccolo-flutes and the low ones of the bass-clarinet and horns. The minuet is developed at some length by the strings and wind, the latter playing the more prominent part. There is also a shorter Trio in D minor, in which a *cantabile* melody in the strings is accompanied by continual light-flickerings in the higher wood-wind. Ever and anon come great fire-flashes in the full orchestra, an effect produced by sudden *crescendos* from *piano* to *fortissimo* in all the strings (in *tremolo*) and brass, ending in a shriek of the higher wood-wind. The return of the minuet, after the trio, is much curtailed, and leads to a rushing *Presto* in D major (2-2 time), in which the flute, piccolos, and oboes whistle a burlesque of Méphisto's own serenade to Marguerite, accompanied by low chords in the clarinets and a *pizzicato* in the strings. After this rollicking, madcap movement, the minuet theme returns twice more, until its light is suddenly blown out and the whole ends in a dying flicker of the first violins.

This minuet is scored for 1 flute, 2 piccolo-flutes, 2 oboes, 2 clarinets, 1

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bass-clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pairs of kettle-drums, triangle, cymbals, and the usual strings.

The Waltz of Sylphs, *Allegro, mouvement de Valse*, in D major (3-8 time) is a short orchestral movement during which the sylphs dance away through the air after singing, at Méphisto's command, the praises of Marguerite's beauty and loveliness to the sleeping Faust on the banks of the Elbe.

The whole movement is taken up with the development of a dainty waltz melody by the first violins, over a persistent drone-bass on the tonic in the 'celli and double-basses and light, breezy puffs on the second and third beats of the measure in the second violins and violas. Through it all come little scintillations in the wood-wind and harps. This waltz is one of the most delicate bits of orchestral gossamer. It is scored for 1 piccolo-flute, 2 flutes, 2 clarinets, 2 harps, 1 pair of kettle-drums, and the usual strings. The harps play almost constantly in harmonics.

PRELUDE TO "THE MASTER SINGERS OF NUREMBERG."

RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Die Meistersinger von Nürnberg, the text and music by Richard Wagner, was first given under Hans von Bülow's direction at the Court Opera in Munich on June 21, 1868. It is Wagner's only musical comedy, and was originally intended as a companion "satire-play"—in the antique Greek sense—to *Tannhäuser*.



The prelude opens strongly and broadly with the first theme of the Master Singers' March, treated contrapuntally — in evident allusion to the old school of musical art which the master singers represent in the comedy. The exposition of this first theme is followed by a subsidiary — the second theme of the same march, also known as the KING DAVID-motive (David was the tutelary patron of Master Singers' guild) — which is followed by a return of the first theme, now elaborately developed by the full orchestra. This strong climax is followed by some phrases taken from Walther's *Preislied* and *Werbeliied*, leading to a modulation in E-flat major and a burlesque parody on the first theme, given out *staccato* by the wood-wind, and worked up contrapuntally against a droll little counter-figure taken from the crowd's jeers at Beckmesser in the singing contest in the third act. This burlesque counterpoint goes on until it becomes sheer "cats-music," when it suddenly debouches into an exceedingly ingenious and beautiful passage: the first violins, 'celli, and some wind instruments play the melody of the third verse of Walther's *Preisleid*, — which here becomes the real second theme of the prelude, — while the wood-wind play the first subsidiary in diminution, and the double-basses and bass-tuba give out the first theme, note for note, as a ponderous bass: the second violins surround this combination of three separate themes with an elaborate contrapuntal embroidery in sixteenth-notes. The working-out goes on apace, growing stronger and stronger, until the first subsidiary returns *fortissimo* in the wind, against surging figuration in the strings, and a resplendent coda closes the movement.

This prelude is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, harp, and the usual strings.

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FIFTH CONCERT, WEDNESDAY EVENING, FEBRUARY 1, AT 8 SHARP.

PROGRAMME.

Karl Maria von Weber - - - Overture to "Der Freischütz"

Peter Ilyitch Tchaikovsky - Concerto for Pianoforte, No. 1, in B-flat
minor, Op. 23

- | | |
|---|-----------|
| I. Andante non troppo e molto maestoso (B-flat minor) | 3-4 |
| Allegro con spirito (B flat minor) | - - - 4-4 |
| II. Andantino semplice (D-flat major) | - - - 6-8 |
| Allegro vivace assai (D minor) | - - - 6-8 |
| III. Allegro con fuoco (B-flat minor) | - - - 3-4 |

Johannes Brahms - - - - - Waltzes, Op. 39

(Scored for Orchestra by WILHELM GERICKE.)

(First time in Providence.)

Ludwig van Beethoven - Symphony No. 4, in B-flat major, Op. 60

- | | |
|---|---------------|
| I. Adagio (B-flat major) | - - - - - 4-4 |
| Allegro vivace (B-flat major) | - - - - - 2-2 |
| II. Adagio (B-flat major) | - - - - - 3-4 |
| III. Allegro vivace (B-flat major) | - - - - - 3-4 |
| Trio: Un poco meno Allegro (B-flat major) | - - - - - 3-4 |
| IV. Allegro ma non troppo (B-flat major) | - - - - - 2-4 |

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OVERTURE TO "DER FREISCHÜTZ" . . . KARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg, on December 18, 1786; died in London, on June 5, 1826.)

Der Freischütz, romantic opera in three acts, the text by Friedrich Kind, the music by von Weber, was brought out at the Court Opera in Berlin on June 18, 1820. It was given at the Théâtre de Odéon in Paris, with a new French libretto and many unwarrantable changes in the score made by Castil-Blaze, as *Robin des Bois* on December 7, 1824; its first real production in Paris was, however, at the Académie Royale de Musique on June 7, 1841, under Berlioz's direction, with an accurate translation of the text by Pacini and recitatives by Berlioz. It was given in London at the English Opera-House (with many extraneous ballads inserted) as *The Freischütz*; or, *The Seventh Bullet*, in an English translation by Hawes, on July 22, 1824; and an Italian, with recitatives by Michael Costa, at Covent Garden on March 16, 1850.

Weber completed the score on May 13, 1820; the title was *Die Jägersbraut* (The Huntsman's Betrothed). But the opera was first given under its present title.

I believe there is no word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation, "Free marksman," does not in the least convey its meaning. The same may be said of the Italian "*Franco arciero*"—under which misleading title the opera was given at Covent Garden—and the French "*Franç archer*." Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his *Mémoires*, and Wagner reports distinctly that it was then given as *Le Freischütz*.

The word *Freischütz* (literally "free marksman") means a *Schütz*, or marksman, who uses *Freikugeln*—that is, "free bullets," or charmed bullets which fly to the mark of themselves, without depending upon the marksman's aim, and are therefore aptly termed "free."

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The overture begins with a slow introduction, *Adagio* in C major (4-4 time), opening with some preluding phrases in all the strings, oboes, clarinets, and bassoons, each phrase being answered by the first violins. Then follows what is essentially a sylvan part-song, sung by the four horns over a waving accompaniment in the strings. The supernatural element in the story of the opera is then hinted at in a recitative-like passage of the 'celli, over sombre, unearthly harmonies in the strings in *tremolo* and the lowest *chalmereau* of the clarinets, while the double-basses *pizzicati* and kettle-drums come in ever and anon with ill-boding thuds on low A.

The main body of the overture, *Molto vivace* in C minor (4-4 time, as written in the score, but always beaten *alla breve*), begins *pianissimo* with a creeping passage in the strings, which is soon seen to be the accompaniment of the first theme, which latter soon appears in the clarinets and is briefly carried through by the wood-wind and strings. A turbulent first subsidiary sets in *fortissimo* in the full orchestra in the tonic, C minor, and is developed at somewhat greater length than the first theme. A strong modulation to the relative E-flat major leads to some loud horn-chords on the tonic of that key, followed by an episodic passionate phrase of the clarinet over tremulous harmonies in the strings. This phrase is taken from one of Max's terrified exclamations in the first part of the Incantation Scene in the opera. It soon leads over to the second theme (taken from the coda of Agathe's grand aria in the second act of the opera), sung at first by the clarinet and first violins, then repeated by the flute, clarinet, and bassoon in double octaves, the strings rounding off the period with some brilliant passage-work.

The free fantasia begins on the first subsidiary, now in E-flat major, and runs mostly on it and the second theme. The third part reproduces the first up to near the point where the modulation to E-flat major came; but, instead of the clarinet episode and second theme, we now have some hurried passage-work, interrupted by the sombre harmonies and recitative-like phrases with which the slow introduction ended. Two measures of complete silence prepare for the coda.

The coda begins with two of the grandest *fortissimo* C major chords in

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all music; after these the whole orchestra precipitates itself upon the second theme, in C major, and works it up to a brilliant apotheosis.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

CONCERTO FOR PIANOFORTE, NO. 1, IN B-FLAT MINOR, OPUS 23.

PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk in the government of Viatka, Ural district, Russia, on April 25, 1840; died at St. Petersburg on Nov. 6, 1893.)

This concerto was publicly played for the first time on any stage in the Boston Music Hall by Hans von Bülow on October 25, 1875; the orchestra was conducted by Mr. B. J. Lang. This was probably the only time in the history of our city that an important work by a great, world-famous composer has been actually brought out here.* The present writer was one of the small knot of musicians and music-lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures — the opening horn-phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'celli. We had no idea of what von Bülow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertheimer (von Bülow's business agent), as he passed through the hall. "Tchaikovsky, Tchaikovsky," was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tchaikovsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But, before the rehearsal was over, it had become evident enough that this new Tchaikovsky was *somebody*.

The first movement begins with a long introduction *Andante non troppo e molto maestoso* (3-4 time). This introduction is based and developed

*There was another "first" connected with the history of this concerto: the first cablegram ever sent from Boston to Moscow was from von Bülow to Tchaikovsky, announcing the success of the work.

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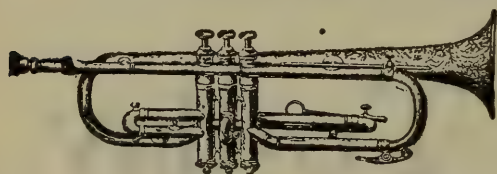
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wholly on a theme of its own. It opens in B-flat minor with six measures of prelude by the full orchestra on the initial figure of the theme, given out *fortissimo* by all the horns in unison against crashing chords. This short prelude ends with a modulation to the relative D-flat major — in which key the introduction properly is — upon which the pianoforte comes in with great swept chords accompanying the majestic theme, which is sung by the first violins and 'celli in octaves, the wood-wind and horns supplying a background of sustained harmony. Then the pianoforte takes up the theme, with considerable figural ornamentation, against a *pizzicato* accompaniment in the strings and a background of sustained harmony in the clarinets, bassoons, and horn. But the solo instrument soon leaves the melody half-developed to work out a short unaccompanied cadenza on its initial figure; after which a series of close imitations on this figure between pianoforte and orchestra lead to a complete repetition of the great D-flat major theme by all the violins, violas, and 'celli in double octaves against sustained harmonies in the wood-wind and horns, *staccato* chords in the trumpets and trombones with short rolls on the kettle-drums, and a brilliant series of repeated chords (in the nervous rhythm of the dotted sixteenth and thirty-second) on the pianoforte. Then follows a brief coda, in which the theme dies away in the strings against descending arpeggi in full harmony in the pianoforte and ascending ones in the flutes and clarinet. Soft, solemn harmonies in the horns, trumpets, and trombones lead over to the key of B-flat minor and to the main body of the movement. This magnificent introduction was what first established Tchaikovsky's reputation here; a reputation which waned considerably during many succeeding years, until his *Romeo and Juliet* and *Pathetic* symphony came to restore it and raise it higher than ever.

The main body of the movement, *Allegro con spirito* in B-flat minor (4-4 time), opens with six measures of preliminary prelude of the pianoforte, on the rhythm of the first theme — the peculiarly nervous, jerky rhythm of

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the first two eighth-notes of a triplet, followed by an eighth-rest ; the same rhythm that we find in the famous violin accompaniment in the introduction to Wagner's *Tannhäuser* overture. With the seventh measure a string accompaniment in plain chords sets in, and the theme proper begins ; a most original theme, full of rude Cossack uncouthness. Some transitional passage-work of the orchestra, accompanied by flowing arpeggj in the pianoforte, leads to a repetition of the theme by the solo instrument in rapid "double-shuffle" octaves against a *pizzicato* accompaniment in the strings. As the theme dies away in the depths of the pianoforte, the wood-wind and horns announce the expressive, sighing second theme — still in B-flat minor — which the solo instrument soon takes up and repeats by itself. Then the muted strings announce a sensuous, half-dreamy, half-caressing subsidiary in A-flat major (dominant of the relative major), the pianoforte coming in between the phrases with little sighing reminiscences of the second theme. This is followed by an extended development of the second theme by pianoforte and orchestra together, leading to a strong cadenza-like transitional passage, after which the sensuous subsidiary returns in the muted strings, now adorned with running counterpoint in triplets, and is further developed by pianoforte and orchestra together. Long-flowing arpeggj of the solo instrument against sustained chords of A-flat major in the wood-wind and horns bring the first part of the movement to a calm, voluptuous close.

The free fantasia begins with a long-drawn contrapuntal working-out of figures from the subsidiary and the first theme by the orchestra, rising *crescendo e sempre più crescendo* to an overwhelming climax. Then the pianoforte sets in with a tremendous cadenza on figures from the second theme, from which a new motive is gradually developed and forthwith worked out with the greatest energy by solo instrument and orchestra together. After a while the working-out reverts to the subsidiary and first theme in the orchestra against brilliant passage-work in the pianoforte, until the first

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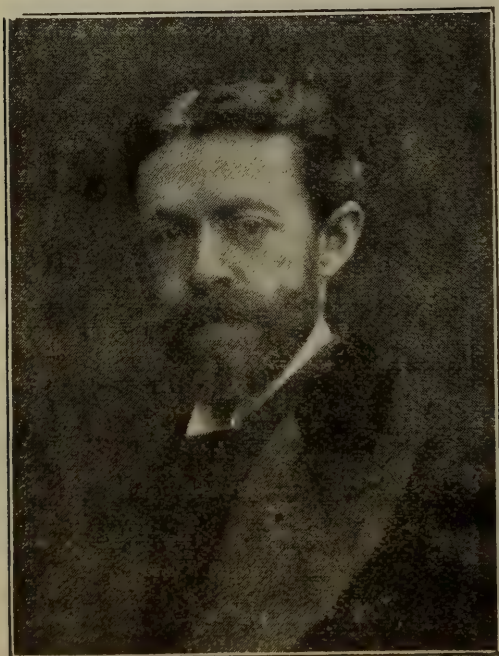
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theme returns in its integrity in the tonic, in the shape in which it appeared on its second repetition in the first part of the movement.

Here the third part begins ; its development differs somewhat from that of the first part. The second theme, which now appears in B-flat major, is far more extendedly treated, leading to a long *cadenza* (most of which is often cut out in performance) ; then the subsidiary returns, also in B-flat major, and is worked up in climax by pianoforte and orchestra as a conclusion-theme, this new development forming the coda of the movement.

The second movement, *Andantino semplice* in D-flat major (6-8 time), might almost be called a slow movement and scherzo in one. It begins with a simple little lullaby melody, sung by the flute to plain *pizzicato* chords in the muted strings ; this melody is then repeated by the pianoforte to a somewhat more elaborate string accompaniment. Then follows a curious second theme, principally in D major,—it makes one think rather of the Christmas music of some weird *pifferari* of the Steppes,—given out first by the oboe, clarinets, and bassoons, then taken up by the pianoforte, while scraps of the tender first theme return in various orchestral instruments. Then the first theme returns in its integrity in D-flat major in the 'celli against an arpeggio accompaniment in the solo instrument. Now the tempo changes to *Allegro vivace assai*, and the key to D minor ; we come to the second part of the movement — which, as I have said, might be called a scherzo in itself. After some tricky preluding in the pianoforte, the violas and 'celli come in with the daintiest waltz-theme, which is worked up with considerable elaborateness by the strings, and now and then some of the wood-wind, against an undulating figure accompaniment in the solo instrument. Then, after a *cadenza* of the pianoforte, the simple lullaby melody of the first theme returns in the tonic, D-flat major, and is developed rather more elaborately than before by pianoforte and orchestra.

The third movement, *Allegro con fuoco* in B-flat minor (3-4 time), is a rousing rondo on three themes. Its plan is this :



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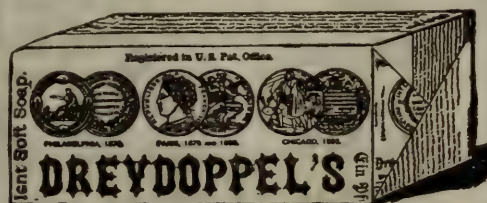
After four measures of fitful orchestral preluding, the pianoforte announces and carries through the first theme—a rude, boisterous dance-tune, full of Cossack fierceness—at first alone, then against contrapuntal counter-phrases in the strings *pizzicati* and the wood-wind. Then the pianoforte repeats part of the theme in somewhat fuller writing, over a *pizzicato* accompaniment in plain chords—these chords falling upon the first beat and the second half of the second, so that the accompaniment seems to be in 6-8 time, while the theme is in 3-4.

This extended exposition of the first theme is immediately followed by that of the second, which comes in a resounding *fortissimo* orchestral *tutti* in G-flat major. This second theme, in much the same rhythm as the first, has an accent of the wildest joviality; it is perhaps rather *canaille* in character—like the opening theme in Bizet's *Carmen*—but is none the less strikingly characteristic and consonant with the general temper of the movement. After its simple exposition by the full orchestra, it is taken up and briefly developed by the pianoforte, its development being unexpectedly cut short by the apparition of the third theme in the violins. This triumphant melody in D-flat major (relative major of the tonic) is concisely exposed by the violins in octaves over syncopated chords in the horns and a *pizzicato* bass. It is then developed by the pianoforte against a quiet harmonic accompaniment in the strings.

Soon the first theme returns in the solo instrument (and in the tonic), the orchestra pitting a new contrapuntal counter-figure against it, a figure in the lightly-skipping rhythm of the dotted sixteenth and thirty-second. Some arduous working-out now ensues, in which both solo instrument and orchestra take part, leading to a *fortissimo* return of the second theme as an orchestral *tutti* in A-flat major.

What next follows is nearly a repetition of what has gone before: brief development of second theme (in G-natural major) by the pianoforte, re-appearance and development of third theme (in E-flat major), and return and still further working-out of first theme (in the tonic, B-flat minor). This is strictly in accordance with the canons of the three-theme rondo.

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The second working-out of the first theme against the skipping counter-figure leads over to some protracted developments in the orchestra on the counter-figure just mentioned and another, taken from the third theme, over a long dominant organ-point (F). This long orchestral climax is followed by some rushing octave-passages in the solo instrument, which lead to a triumphant return of the third theme, *fortissimo* in pianoforte and orchestra together, in the tonic, B-flat major. After this the tempo changes to *Allegro vivo*, and a rushing coda on the first theme ends the movement.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Hans von Bülow.

WALTZES, OPUS 39 JOHANNES BRAHMS.
(Scored for Orchestra by WILHELM GERICKE.)

(Brahms born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897. Gericke born at Gratz, Styria, on April 18, 1845.)

This work originally appeared as *XVI Waltzes for the Piano-forte for four hands, opus 39*. Of these Mr. Gericke has scored fourteen for orchestra, omitting Nos. 7 and 16, and repeating No. 2 at the close as a final coda. Mr. Gericke's score, written in the course of his first visit to Boston, was originally intended for performance by a small orchestra in a private house. He has not rewritten it for the present performance in the Music Hall, but merely added parts for trumpets and trombones here and there.

The waltzes themselves are essentially concert compositions,—in their original four-hand form, chamber-works,—not intended for use in the ball-room. They have much the same character, for our day, as Mozart's and Beethoven's sets of little orchestral dance-pieces. They are, for the most part, short and pithy, written in no elaborate style. They are scored for

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SYMPHONY NO. 4, IN B-FLAT MAJOR, OPUS 60. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was written in 1806. It was first played at a concert gotten up for Beethoven's benefit in Vienna in the latter part of March, 1807. It was preceded on the program of this remarkable concert by Beethoven's first, second, and third symphonies! The score was published in March, 1809, by the Bureau des Arts et d'Industrie in Vienna and Pesth.

Although by no means so startling a work—to modern ears—as its predecessor, the *Eroica*, this symphony met with almost as much opposition at first. Carl Maria von Weber particularly abominated it; what he wrote of it has remained one of the most curious monuments of critical blindness. According to him, the work had neither theme, nor harmony, nor form; nothing but ear-scorching dissonances and inexplicable noise! Since him, more intelligent criticism has raised it to the highest rank, as an unsurpassed example of melodic inspiration and perfection of musical form.

The first movement opens with a slow introduction, *Adagio* in B-flat major (4-4 time). Against softly sustained B-flats in the wood-wind and horns, the strings in octaves give out a thoughtful phrase in B-flat minor, ending on the dominant. Then comes a *staccato* groping in the first violins, through which we hear a soft sigh from the bassoons, answered by the 'celli and double-basses. *Staccato* chords of the dominant 7th and minor 9th in the wood-wind, horns, and violas lead to a return of the long-sustained B-flats in the wind, against which the strings repeat their B-flat minor phrase; ending this time, not on the dominant, F, but on G-flat. This G-flat is immediately taken as an F-sharp, dominant of B-natural minor; and the violin gropings, bassoon and bass sighs, and *staccato* 7th and 9th chords are now repeated in this key. Some further modulating developments follow, leading at last to the dominant of D minor; from which note, A, the whole orchestra jumps to a *fortissimo* outburst on the

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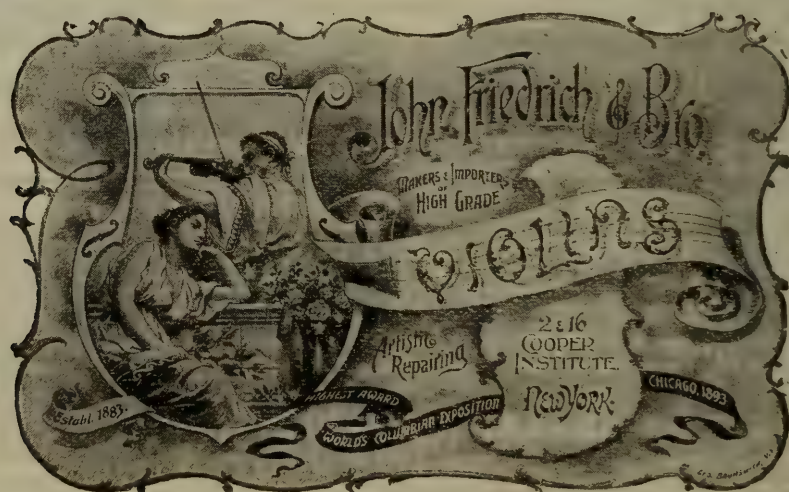
dominant-7th chord of B-flat major. Brisk ascending *fusées* lead to the main body of the movement.

This *Allegro vivace* in B-flat major (2-2 time) opens with a succession of chords of the dominant, each one led up to by a *fusée* of the violins; after which the first theme — a sort of zig-zag arpeggio phrase — appears in the strings, answered by a more *cantabile* figure in the wood-wind. The development is long and persistent. A transitional subsidiary — syncopated harmonies in the wind, then in the full orchestra — leads over to the dominant, F major, in which key the humorous second theme comes in in the bassoon, answered imitatively by the oboe, then by the flute, the latter melodiously rounding off the period. The strings then take up the last figure of the flute, and develop a sterner second subsidiary, which leads in *crescendo* climax to a third subsidiary, a canonical dialogue between clarinet and bassoon in F major, accompanied by the strings, and strongly carried out by the full orchestra, debouching at last into the syncopated conclusion-theme, with which the first part of the movement closes. There is a repeat.

The free fantasia is long, and runs wholly on the first theme, save for one peculiarity which makes this movement unique, as far as I know, in the history of symphonic writing. In the midst of the elaborate working-out of the first theme an entirely new *cantabile* phrase appears against it, first in the violins and 'celli, then in the flute, clarinet, and bassoon, lastly in the violins in octaves, as a counter-theme. Now, as this is the first bit of real *cantilena* that has been heard in the movement, it should — by one standard, at least — be called the second theme. And it only makes its appearance in the midst of the free fantasia!

The third part of the movement is entirely regular, the second and conclusion-theme coming in the tonic. There is a short coda.

The second movement, *Adagio* in E-flat major (3-4 time), begins with an introductory measure, in which the second violins give out a figure which is prominent in the accompaniment of some of the themes of the



movement, and even assumes a thematic importance of its own. Then the first violins sing the melodious first theme, accompanied by the second violins, violas, and 'celli. This is then repeated in fuller harmony by the wood-wind, accompanied by the strings. A strong subsidiary follows in the tonic, measures of billowing arpeggi in the middle strings being regularly answered by more *cantabile* phrases, in the first violins; some *crescendo* passage-work leads to the second theme in the dominant, B-flat major: a tender melody of the clarinet, accompanied by a series of little syncopated sighs in the first violins and groping *pizzicati* in the second violins and other strings, the period closing with a measure of rapturous *forte* in all the wood-wind in 3rds. A conclusion-theme follows in the same key: a sinuous phrase in thirty-second notes, beginning in the 'celli, then rising step by step through the other strings to the first violins; the accompanying figure of the first measure of the movement persists in the bass until it is taken up by the whole orchestra and closes the first part.

The free fantasia—for the movement is in the sonata-form—is comparatively short, but none the less elaborately worked out. It is here that the accompanying figure shows itself as an actual theme.

The third part of the movement stands in perfectly regular relations to the first, and ends with a short coda, toward the end of which the accompanying figure returns for the last time in the kettle-drums amid the total silence of the rest of the orchestra.

The third movement, *Allegro vivace* in B-flat major (3-4 time), is really a scherzo, although not marked as such in the score (Peters edition); it is, however, marked "Menuetto: *Allegro vivace*" in Breitkopf & Härtel's *Thematic Index*. This "Menuetto" is thoroughly a misnomer; for the rhythmic unit is the dotted half-note, not the quarter-note, thus making the movement a true scherzo. It is quite regular in form, the trio, *Un poco meno Allegro* in B-flat major, recurring twice.

The fourth movement, *Allegro ma non troppo* in B-flat major (2-4 time), is a brilliant and elaborately developed rondo on one principal theme and several subsidiaries. The principal theme has rather the character of running passage-work, but some of the subsidiaries are more *cantabile*.

This symphony is scored for 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Count von Oppersdorf.



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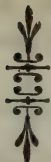
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PROGRAMME.

Antonin Dvořák - - - - Overture, "Carnival," Op. 92

Max Bruch - - Concerto for Violin, No. 1, in G minor, Op. 26

- | | | | | | |
|---|---|---|---|---|-----|
| I. Allegro moderato (G minor) | - | - | - | - | 4-4 |
| II. Adagio (E-flat major) | - | - | - | - | 3-8 |
| III. Finale: Allegro energico (G major) | - | - | - | - | 2-2 |

Richard Wagner - Selections from "Siegfried" and "Twilight of the Gods" (arranged by HANS RICHTER)

Ludwig van Beethoven, Symphony No. 3, in E-flat major, "Eroica," Op. 55

- | | | | | | |
|---|---|---|---|---|-----|
| I. Allegro con brio (E-flat major) | - | - | - | - | 3-4 |
| II. Marcia funebre: Adagio assai (C minor) | - | - | - | - | 2-4 |
| III. Scherzo: Allegro vivace (E-flat major) | - | - | - | - | 3-4 |
| Trio (E-flat major) | - | - | - | - | 3-4 |
| IV. Finale: Allegro molto (E-flat major) | - | - | - | - | 2-4 |

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This overture begins in a joyous *fortissimo* of the whole orchestra with the brilliant first theme, *Allegro* in A major (2-2 time); this theme is very fully developed, its initial phrases returning again after a while, to round off the period. It is followed, still in *fortissimo* and in the same key, by an equally brilliant subsidiary, which is more concisely stated. Then comes some softer contrapuntal passage-work in the strings and some of the wood-wind on another subsidiary figure, leading to some further developments on the first theme. A diminishing passage on the initial figure of the first theme leads to the entrance of the second theme, *Poco tranquillo*, in E minor, the first and second violins playing the melody in octaves over a waving arpeggio accompaniment in the second violins and violas, while the oboe and clarinet come in with graceful little counter-figures between the phrases; the theme is further developed by the wood-wind in octaves, the violins now coming in between the phrases with gracefully flowing figures. A conclusion-theme in G major follows almost immediately, and is worked up at considerable length and with great brilliancy, ending in the dominant of the principal key (E major). Now the first theme returns in the violins, against ascending diminished 7th arpegg in the wood-wind and harp (which latter instrument here enters for the first time); you think the free fantasia is beginning; but, as the passage goes on diminishing and getting vaguer and vaguer, you see that it is merely transitional; a *fortissimo*, long-held and diminished G-natural in the first violins and horn, leads over to a free episode on new material.

The movement now changes to *Andantino con moto* in G major (3-8 time). The second violins and violas *divisi* and *con sordini* hold high sustained harmonies, while the English-horn attacks an obstinate little pastoral figure which it keeps repeating over and over again, and the flute and oboe out-

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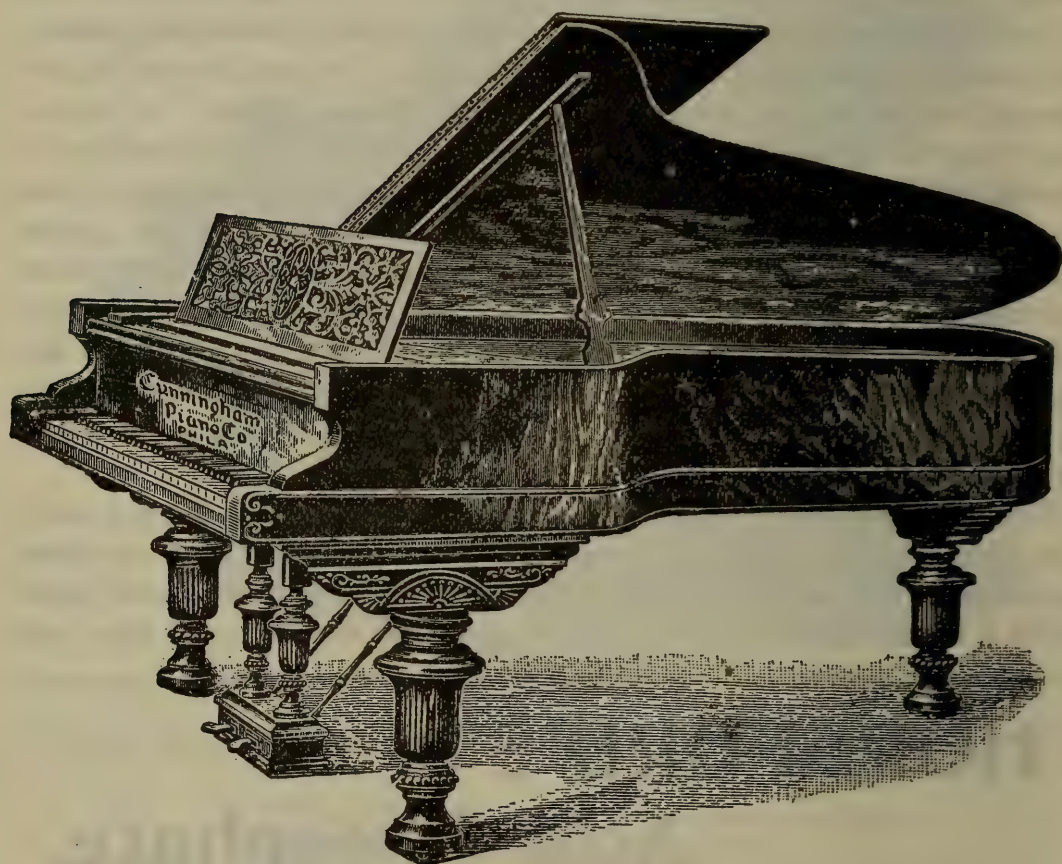
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line a graceful melody. An answer comes softly from the horn, over a waving *tremolo* in the muted first violins. The melody is then developed by various orchestral combinations, leading at last to a return of the original *Allegro alla breve*, now in G minor, and of fragments of the first theme in the violins against the diminished 7th arpegg in the wood-wind and harp. Now the real free fantasia begins, and runs principally on an elaborate working-out of the subsidiaries to the first theme, against a new running, contrapuntal counter-theme. After a while scraps of the first theme return and a brief climax of passage-work leads back to the tonic key of A major, and with it to the beginning of the third part of the overture.

The first theme now returns *fortissimo* in all its glory, but is far more extendedly developed than in the first part, the development assuming more and more the character of passage-work, until — skipping over all the subsidiaries and the second theme — the climax leads to a resounding return of the brilliant conclusion-theme (now in a somewhat altered rhythm), and a short Coda brings the work to a most effective end.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 harp, 1 pair of kettle-drums, cymbals, tambourine, triangle, and the usual strings.

CONCERTO FOR VIOLIN, No. 1, IN G MINOR, OPUS 26 . . MAX BRUCH.

The first movement of this concerto, *Allegro moderato* in G minor (4-4 time), opens with a short *Vorspiel*, or prelude, consisting of phrases in the wind instruments and full orchestra, interrupted by short recitative-like cadenzas in the solo instrument. This prelude has no thematic connection with the rest of the movement.

The main body of the movement begins with the close *tremolo* of the second violins and violas, over rhythmic thuds in the basses *pizzicati* and

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kettle-drums, against which the solo violin briefly outlines the heroic first theme. An exceedingly short orchestral intermezzo in D minor leads to the entrance of the violin on the passionate second theme, which soon settles down to the tonality of B-flat major, and is developed at some length by the solo instrument. This theme is followed by a return of the first theme in G minor in the solo instrument, leading to some extended developments in brilliant passage-work, against which phrases from the second theme keep cropping up in the accompaniment. This in turn leads to a long *fortissimo* orchestral *tutti* in which figures from the first and second themes are worked up in passage-work by the full orchestra; a return of the opening prelude, with more elaborate recitative passages for the solo violin, closes the movement, which is connected with the next one by a short transition-passage for the orchestra. It will be seen that the form of this movement is entirely irregular, and bears few traces of the sonata form.

The second movement, *Adagio* in E-flat major (3-8 time), shows a very free application of the sonata form. It is based on three principal themes (first, second, and conclusion theme), the first of which is in E-flat major, the second has somewhat more of the character of passage-work, and begins in G-flat major, but tends in its development to return to the tonic, the third begins in G major, and ends in the dominant B-flat major. These themes are given out in uninterrupted succession by the solo violin, to an accompaniment now in the strings, now in the wind, the most prominent phrase, the one which most surely catches the attention and is the most easily remembered, being that which begins the antithesis of the first theme. After the end of the first part of the movement, this phrase is again taken up by the solo instrument in a sort of condensed free fantasia (really nothing more than a transition-period), followed by a return of the thesis of the theme in all the orchestral strings in G-flat major. This leads to the third part, which begins irregularly in G-flat major with the

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first theme played high up on the E-string by the solo violin; this announcement of the thesis is followed by some modulating progressions in the orchestral strings on the principal phrase of the antithesis, accompanied with figural embroideries in the solo instrument, until the key of E-flat major is reached and the antithesis is formally repeated in that key as a strong orchestral *tutti*. Then the solo violin takes up the conclusion-theme in C major and carries it through much as before, leading to a coda in which the thesis of the first theme (in the tonic E-flat major) is played on the G-string, and the melodious antithesis in higher and higher registers of the instrument.

The third movement, Finale: *Allegro energico* in G major (2-2 time), begins, after some little orchestral preluding in E-flat major leading to the dominant of G, with the heroic, march-like first theme, given out in double-stopping and full chords by the solo instrument, accompanied by the strings *pizzicati*. The somewhat concise development of this theme is interrupted at one point by a sudden *fortissimo* irruption of the full orchestra on the thesis in the key of C major, which is immediately followed by a repetition of the theme by the solo violin, beginning in A minor and ending in G major. Then the theme is repeated and still further developed in the tonic by the full orchestra in a resounding *tutti*. The sudden and rather Lisztian shifting of tonality already noticed is characteristic of Bruch's treatment of this first theme throughout the movement. Some brilliant figural passage-work in the solo instrument now leads to the key of the dominant, D major, in which the full orchestra makes a brief *fortissimo* announcement of the more *cantabile* second theme, which is forthwith taken up and developed at some length by the solo instrument, the development assuming more and more of the character of brilliant passage-work and figural embroidery, until the martial first theme bursts forth, once more in the full orchestra in D major. This *tutti* leads to a return of the theme in the tonic (G major) in the solo instrument, it making sudden leaps to F-

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sharp major and B major in the course of its development, and leading to the second theme in the tonic, G major. Some long passage-work in the solo violin leads to a coda, beginning with a *fortissimo* orchestral *tutti* on the first theme in E-flat major, followed by the solo violin in G major. Some more brilliant passage-work brings the concerto to a close.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Joseph Joachim.

ENTR'ACTE.

ON EXPRESSION IN MUSIC.

There are some hallucinations so gracious, so beneficent-seeming, that it seems unmannerly to dispel them. Yet it is better, in the end, clearly to recognize fiction as fiction, and truth as truth; mistaking the one for the other is dangerous. When under the influence of a hallucination, mistaking it for fact, one is all too liable to think and talk nonsense; and nonsense, even of the "precious" Grosvenor sort, is no very desirable thing.

Take, for instance, the astounding amount of unwisdom that has been spoken and written about the expressive power of Music. It all comes from the common hallucination that Music has a power of definite emotional expression—which, in the last analysis, it has not. A power of expressing emotion quantitatively, of expressing its dynamic poignancy, Music certainly has; but it is feeble indeed, when it tries to express emotion qualitatively, to impart to the listener a definite feeling of joy or grief, of love, hate, pity, or revenge. And yet, if we were to trust our unaided perceptions in any single case, if we did not allow ourselves to make comparative experiments and reason from them, it would be hard

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to persuade us that the very definite and clean-cut emotional impression we seem to receive from a piece of music bears little real relation to the intrinsic character of that music itself. We become such easy prey to the hallucination, and many of us prize it so highly, that it is singularly hard for us to persuade ourselves that it is, after all, a hallucination, and nothing more.

The worst of it is that some people allow themselves to be so carried away by the apparent poetry of the thing—I say “apparent poetry” advisedly, for nothing false is truly poetic—that they even dare to make this sort of hallucination the basis of musical criticism. One would call this the height of critical folly, were it not that the sworn believers in Music’s definite expressive power who have at times been guilty of it, have been even outdone in foolishness by some of their opponents—those whom Berlioz once characterized as “atheists of expression”—who have tried to turn the tables upon them.

I can remember what a laugh went up from some such “atheists,” at the believers’ expense, when somebody took it upon himself to point out to whomever it might concern that Handel, long before writing the *Messiah*, had used the theme of “He was despised” in one of his chamber-duets—and to words of a purely amorous character, too! Ha-ha! cried the “atheists,” we have at last caught you! Here you have been talking yourselves hoarse about the “profoundly religious grief” expressed in “He was despised,” and now it turns out that the melody was originally

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a mere love-song! That beautiful “religious grief” was but a sheer fiction of your over-heated imagination! Go to.

A fiction of the imagination—never mind the temperature—it surely was; though a perfectly pardonable one, for the words of the sacred text were an ample invitation thereto. Only, the point I insist upon is this, that the secular and amatory origin of the air in question was no proof at all of its fictitiousness. The derisive “atheists” but stultified themselves in adducing it as one. To prove by this means that the music of “He was despised” did not express profound religious grief, it would be necessary also to prove that it *did* express the amorous sentiments of the text of the chamber-duet—whereas, according to the “atheists’” theory, it could really express neither.

The fact is that the “believers” had no good reason to feel themselves nonplussed at the exposé. There was nothing in it which need have

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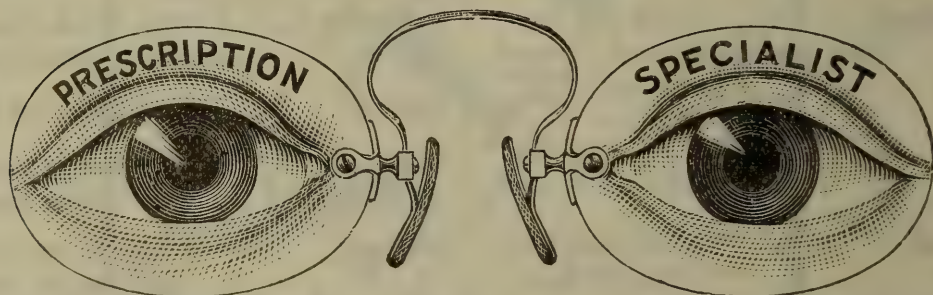
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shaken their faith in the least. Adopting, for the sake of argument, their point of view,—that Music *can* express the quality of an emotion with recognizable distinctness,—one may safely take for granted that not even they would claim that Music can do so *more definitely* than words can. And, when we reflect that there is still a discussion going on between experts, as to whether the Song of Solomon was a religious or an amatory poem, we need not be troubled overmuch by the question raised about Handel's air.

To come down to a solid philosophical basis, there is not the faintest theoretical reason why this music of Handel's should not be admirably adapted to the expression of both the amorous sentiments of the chamber-duet and the religious grief of its text in the *Messiah*; its perfect fitness for the one does not in the least preclude its quite equal fitness for the other. And this may be affirmed without regard to the well-known psychological affinity between Man's instinctive expression of religious and of amatory emotion; without referring to the well-nigh countless amatory images, sometimes of a very crude and downright sort, to be found in the older religious poetry of the Church—in *Phoenix expirans*, for instance. There is no need of bringing this peculiar affinity into the discussion at all; for it can go on perfectly well without it.

The gist of the matter is that, although Music is distinctly not a definite means of qualitative emotional expression, it is an exceedingly potent vehicle for such expression. Its quantitative dynamic power is undisputed; and the qualitative element, which it lacks, is supplied by the performer. Especially is this true of vocal music, in which the quality of emotion is distinctly indicated by the text—from which latter the singer takes his cue. For a singer to sing the theme by Handel, to which I have referred, *with the same expression* in "He was despised" as in the chamber-duet would be manifestly wrong; but there is no earthly need of this. The theme can be sung with as *appropriate* expression in the one case as in the other, and the singer will find it a perfectly adapted expressive vehicle in both.

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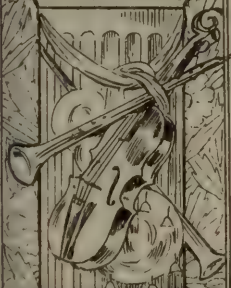
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I would surely not be misunderstood to try to establish such an extreme thesis as that any music can be made to express anything you please. For the untruth of this sweeping statement does not at all militate against the truth of what I have just been saying. Without expressing any emotional quality definitely, some music may have a *character* that is essentially incompatible with the expression of certain emotions. Hanslick may be quite right in asserting that the words :—

J'ai perdu mon Euridice,
Rien n'égale mon malheur !

could be changed to :—

J'ai trouvé mon Euridice,
Rien n'égale mon bonheur !

without invalidating the appositeness of Gluck's music in the least. Very likely they could ; I, for one, think they could. But could any singer, think you, successfully adapt the theme of "*Finch' han dal vino*" to the expression of "Down in the depths of dark despair"? That is, retaining Mozart's tempo? Could any ingenious individual turn the Dead March in *Saul*—at the original tempo—into an efficaciously bacchanalian drinking-song? Here we come upon an insuperable incongruity of general mood and character: an inevitable jar between brisk vivacity and solemnity. Mind you, I do not say that the inherent solemnity of the Dead March in *Saul* is necessarily tragic or mournful ; I can well fancy the music being successfully turned into a solemn Song of Triumph—but it would remain solemn to the end. Upon how well the melody of "*Finch' han dal vino*" could be made the vehicle for a frantic, quasi-maniacal expression of grief, I will not try to speculate—though the thing does not, upon the whole, seem impossible. Quite as light-hearted-seeming a tune fills the expressive bill admirably in the *stretto* of the duet between Leonora and di Luna in the

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last act of the *Trovatore*.* But the inveterate distinction between vivacity and solemnity, impetuosity and sluggishness, passionateness and apathy in the general character of Music, which we certainly can, and must, recognize, ceases to hold good when we come to such opposite emotions as love and hate, joy and sorrow, hope and fear, aspiration and aversion. Here the definite qualitative power of expression is null; and the music may be as appropriate an expressive vehicle for the one emotion as for the other.

SELECTIONS FROM "SIEGFRIED" AND "TWILIGHT OF THE GODS."

RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

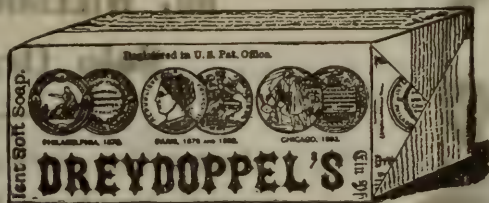
SIEGFRIED'S PASSING THROUGH THE FIRE TO BRÜNNHILDE'S ROCK ("SIEGFRIED," ACT III., SCENE 2), MORNING DAWN, AND SIEGFRIED'S TRIP UP THE RHINE ("TWILIGHT OF THE GODS," PROLOGUE).

These selections from the last two of the *Nibelungen* dramas were made for concert use by Hans Richter. His score is in MS. and is a faithful reproduction of the respective passages in Wagner's scores, no changes being made in the instrumentation; here and there indications in red ink show how the music may be adapted to a smaller orchestra, but these indications may be followed or not, according to the orchestral resources at command.

. The selections begin with the scene where Siegfried, after shattering

* If any hard-and-fast sympathizer with modern operatic views fails to find the appositeness that I do in this music, let me humbly ask him to examine whether it is not the regular dance-tune cut and rhythmic *carrure* that stand in the way of his appreciation, rather than the essential spirit of the music itself. Let him remember the situation, too: Leonora has just taken a desperate step; she is all but frantic, and gives expression, not to a real, but to a *simulated* joy. To my mind, the music fits the situation to a T—all but in its old-fashioned and now dramatically obsolete rhythmic *carrure*. Its intrinsic frivolity is no bar to its dramatic appropriateness.

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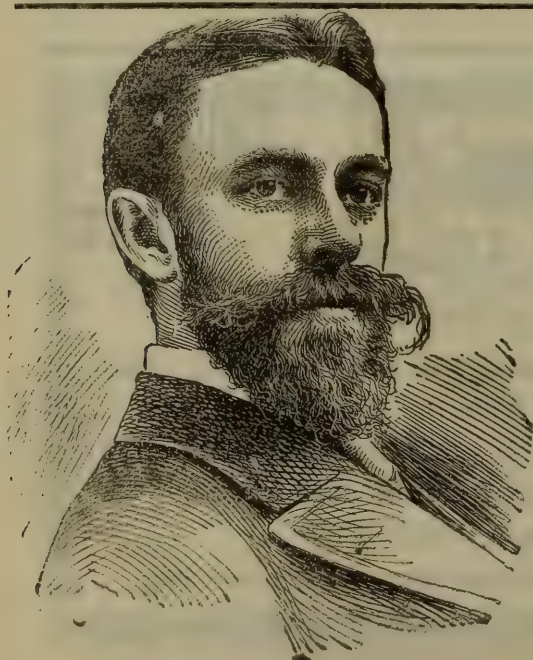
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Wotan's spear with his sword Nothung, follows the Forest Bird to the fire that encompasses the rock on which Brünnhilde was put to sleep by Wotan in the last scene of *The Valkyria*, and the young hero passes through the flames to discover the sleeping dis-valkyred Valkyria. Beneath a rustling in the strings, the bassoons and double-basses give out softly the VOLSUNG-motive, which is immediately followed by the first phase of the SIEGFRIED-motive on the horn; then come the various figures of the BIRD-motive in the wood-wind, the SIEGFRIED-motive sounding once more in the bass-trumpet. A short and brilliant *crescendo* leads to the FIRE-motive in the strings, wood-wind, and first quartet of horns, while the second quartet of horns ring out joyously in unison with SIEGFRIED'S HORN-CALL, typifying the hero's passage through the flames. All this fire-music is virtually the same as in the last scene ("*Feuerzauber*") in *The Valkyria*, save that here we keep hearing the SIEGFRIED-motive, SIEGFRIED'S HORN-CALL, and parts of the BIRD-motive sounding through the whirring and crackling of the fire, and frequent recurrences of a certain harmonic progression (chord of the dominant 7th and major 9th, with its resolution), which recalls the RHINE-DAUGHTERS' SHOUT OF TRIUMPH, seem to bear some reference to the Rhine-gold—that is, to the Ring, which Siegfried wears on his finger. As the fire-music gradually dies away and the young hero is supposed to reach the top of Brünnhilde's Rock, we begin to hear scraps of the SLUMBER-motive, first in the higher wood-wind, then in other parts of the orchestra, showing that Siegfried is drawing near the sleeping Brünnhilde. As this motive sinks into the mellow tones of the bass-clarinet during the silence of all the rest of the orchestra except the horns and harp, the trombones softly give out the solemn harmonies of the FATE-motive. Then the first violins,



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wholly unaccompanied, sing a long passage, based on the FREIA-motive, the significance of which here is probably that Freia was the goddess of Youth and Love.* This curious "solo for all the violins," which is only once interrupted by the solemn FATE-motive in the trombones, has very much the character of the (also unaccompanied) violin-passage where "Faust examines with passionate curiosity the interior of Margaret's room" in Berlioz's *Damnation de Faust*, Part III., Scene 9, and, like it, seems to suggest the idea of looking round and searching for something; it also well paints the "blessed waste on blissful heights" Siegfried finds on the top of the Brünnhildenstein. After some calm, peaceful harmonies in the woodwind, the violins take up the motive again, and then all dies away.

Here we pass to the next selection, the Morning Dawn in the Prologue of *Twilight of the Gods*, just before Siegfried and Brünnhilde come out from their nuptial cave. Once more the trombones softly give out the dread FATE-motive, and the 'celli play a weird *pianissimo* passage, as if groping in the dark. Soon the horns softly give out a fragment of a new motive, that of SIEGFRIED THE HERO;† then the 'celli go on with their groping, and the horns once more give out their new motive. The clarinet, answered by the bass-clarinet, now comes in with a new BRÜNNHILDE-motive,‡ which is soon taken up by the violins and 'celli, and strongly worked up in

*Throughout the *Nibelungen* dramas Wagner seems to attribute associations with Love or Eternal Youth to this motive of Freia's. It runs through the accompaniment to Loge's Narrative in *The Rhine-gold*, in which he speaks of "no man's being willing to forego Woman's delight and worth"; it appears again at the mention of the "*Wunschmädchen*" (the Valkyrior, in their capacity of eternally youthful cup-bearers at the feasts of the gods and heroes in Valhalla), in the scene where Brünnhilde announces to Siegmund his approaching death, in the second act of *The Valkyria*. There are other passages, too, in which the motive can bear no possible reference to Freia herself, but merely to her function as goddess of Youth and Love.

† This motive of *Siegfried the Hero* is note for note the same as *Siegfried's Horn-call*, but is in so totally different a rhythm that one can hardly recognize it as the same. Wherever it appears in the Tetralogy it is always in full harmony.

‡ This new *Brünnhilde-motive*, which appears here for the first time in the whole Tetralogy, is especially to be associated with Brünnhilde the Wife, no longer Brünnhilde the Valkyria.

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a short *crescendo* climax by fuller and fuller orchestra as a tone-painting of sunrise, until with the full glory of day the motive of SIEGFRIED THE HERO bursts forth in its complete shape *fortissimo* in all the brass, some of the trumpets, horns, and trombones sounding the motive of the RIDE OF THE VALKYRIOR (in allusion to Brünnhilde's *quondam* estate) between the phrases, against brilliant arpeggi in the violins and harps. Here Richter makes a long skip to the rapturous closing measures of the ensuing parting scene between Siegfried and Brünnhilde, a passionate climax worked up on two motives, neither of which has yet appeared in these selections; the first of these is taken from Siegfried's WANDER-SONG in the first act of *Siegfried*, the second is the motive of BRÜNNHILDE'S LOVE. The top of the climax is reached with the resounding recurrence in *fortissimo* of parts of the motives of SIEGFRIED THE HERO and the RIDE OF THE VALKYRIOR in the full orchestra; the first of these, together with other motives already



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heard, is worked up in a brilliant passage which at last dies away with a *decrecendo* allusion to the motive of LOVE'S GREETING (from *Siegfried*, Act III., Scene 3) in the clarinet and 'celli. Over a low sustained C in the horn and a soft roll of the kettle-drums, a horn now rings out gayly with SIEGFRIED'S HORN-CALL, which is softly answered by the bass-clarinet with the BRÜNNHILDE-motive; the HORN-CALL sounds again, and an upward rush of the first violins leads to a *fortissimo* outburst of the whole orchestra on the FLIGHT-motive (from *The Rhine-gold*, Scene 2), which soon merges into Siegfried's WANDER-SONG, a brief and vigorous working-up of which leads to the orchestral Scherzo which serves as an Interlude between the Prologue and first act of *Twilight of the Gods*, and is called by Wagner "*Siegfrieds Rheinfahrt* (Siegfried's Trip up the Rhine)."

This Scherzo is in three parts. The first, *Rasch* (*Allegro*) in F major (3-4 time), presents a simultaneous working-up of SIEGFRIED'S HORN-CALL and part of the FIRE-motive, the WANDER-SONG coming in after a while in the bass. The second part begins with a resounding outburst of the full orchestra in A major, all the brass and wood-wind uniting on the RHINE-motive, against which the strings play billowing arpeggj. The even flow of this motive is interrupted at one point by a sudden skip to the key of E-flat major (chord of the 6th) and a *fortissimo* announcement of one of the versions of the motive of RENUNCIATION OF LOVE by all the wind, while the strings keep up their billowing arpeggj; as the RHINE-motive dies away after this forbidding outburst, we come to the third part of the Interlude (E-flat major, 9-8 time), which opens loudly and joyously with the RHINE-DAUGHTERS' SHOUT OF TRIUMPH against a figure from the HORN-CALL in the bassoons, bass-trumpet, and trombone, and soon merges into an orchestral setting of the RHINE-DAUGHTERS' LAMENT; this in turn is followed by some free developments of the RING-motive which gradually sink back to *pianissimo* as the horns and then the bass-trumpet softly sound the RHINE-GOLD-motive, and at last the trumpets and trombones give out the

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dread harmonies of the motive of the NIBELUNGS' POWER FOR EVIL, and the Interlude ends. In order to avoid this tragic conclusion to a series of selections that have been almost constantly joyful in character, Richter has here added a few measures of the stately VALHALLA-motive (from *The Rhine-gold*, Scene 2) as a sort of closing apotheosis.

Except that the "Bayreuth"-tubas do not appear in them, these selections call into play the full force of the *Nibelungen* orchestra.

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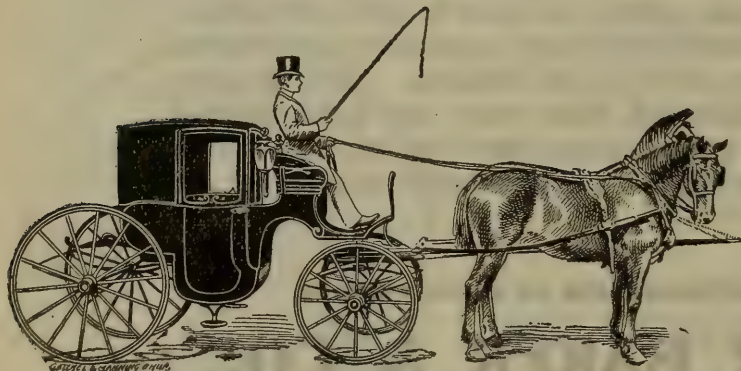
LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was begun in 1802, and finished in August, 1804. The full title is: *Sinfonia eroica, composta per festeggiare il sovvenire di un grand' uomo* (Heroic symphony composed to celebrate the memory of a great man). The first MS. copy of the score, prepared for the French Legation in Vienna, was inscribed to Napoleon Bonaparte, whose career Beethoven had watched with the greatest interest and admiration. But, when the composer heard the news of the *Coup d'État*, he tore off the title-page in disgust, and dedicated the symphony to Prince von Lobkowitz. The work was first given in private, at Prince von Lobkowitz's house in Vienna, in December, 1804; its first public performance was at a concert given by Clément at the Theater an der Wien on Sunday evening, April 7, 1805, Beethoven himself conducting. On this occasion Beethoven played the joke upon critics and public of having it set down on the program as "*Sinfonie in Dis dur* (Symphony in D-sharp major)."

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The first movement, *Allegro con brio* in E-flat major (3-4 time), opens with two crashing E-flat major chords in the full orchestra, after which the first theme is given out by the 'celli and completed by the first violins.* This theme is developed at considerable length, the development being largely in passage-work, but at times savoring almost of actual working-out. A modulation by half-cadence to the dominant, B-flat major, leads to the first subsidiary; the first phrase of this theme is gradually built up out of sporadic three-note phrases, given out in alternation by several wind instruments,—a process of which Beethoven was very fond,—until the whole orchestra takes up the figure in unison and octaves, leading to the second phrase in the strings and wind. A brilliant climax of passage-work follows, leading to a more definite cadence in B-flat major, in which key the second theme is given out by the strings and wind alternately. There is no true conclusion-theme, its place being taken by a concluding period of passage-work on figures from the first theme and its subsidiary, the first theme at last gaining the upper hand and bringing the first part of the movement to an end. This first part is then repeated. The exceeding brevity of each one of the themes, together with the large amount of development in passage-work, at times assuming the character of actual working-out, as it does, all contribute to give this first part a distinctly modern flavor, unlike that of any symphony ever heard before it.

The free fantasia begins vaguely; but thematic figures from the first part soon begin to crop up, and the working-out goes forward with immense energy and great elaboration, moments of truly Beethovenish fury alternat-

* By a curious coincidence, if indeed it was a coincidence, the sharply characteristic first four measures of this theme—the phrase which recurs most frequently in the development of the movement—are identical, note for note, with the first four measures of Mozart's Intrade to *Bastien und Bastienne*, save that the latter is in G major.



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ing with others of equally characteristic pathos. About the middle of this second part of the movement there appears a wholly new theme in the distant key of E minor; this lovely episode forms a sort of blooming oasis in the midst of the stormy working-out, which soon begins afresh with renewed vigor. Then comes the characteristically Beethovenish collapse, a few moments of atrophy after all the hard work of the free fantasia, leading to the vigorous return of the first theme in the tonic at the beginning of the third part of the movement. Just here we come upon one of Beethoven's quasi-humorous tricks. The wood-wind and horns have been alternating with hushed *tremolos* of the violins on the mysterious, ill-boding harmony of the chord of the dominant 7th and minor 9th; this mournful wailing at last leaves the first and second violins entirely alone, continuing their hushed *tremolo* on the notes A-flat and B-flat (the dissonant components of the chord of the dominant 7th in E-flat major). All of a sudden the second horn comes in with the first two measures of the first theme, which run entirely on the complete tonic chord of the key (E-flat, G, B-flat), while the violins still keep up their tremolo on A-flat and B-flat; we thus have two different and mutually irreconcilable harmonies sounding at the same time. This passage has given rise to no little discussion. But investigation has proved all such discussion to be fruitless and the passage to be really as Beethoven intended. At the first rehearsal of the symphony some persons present thought the horn-player had inadvertently taken the wrong crook, and began to find fault with him; at which Beethoven all but boxed the ears of one of them (was it Ferdinand Ries?), storming out that the horn-player was quite right, and that was the effect he wanted!

The third part of the movement stands in the regular relations to the

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first, allowance being made for some more extended developments at certain points, for the sake of different modulations. It ends with a long and elaborate coda, and actual "second free fantasia," in which the furious working-out of the first is exchanged for a new working-out of the sunniest, most ecstatic character.

The second movement, *Marcia funebre; Adagio assai* in C minor (2-4 time), is probably the one Beethoven referred to after May 5, 1821, when, on hearing of Napoleon's death at St. Helena, he said: "I have already composed the proper music for that catastrophe." This was the first allusion to Napoleon he had ever been heard to make in connection with the symphony, since he tore off the title-page after the news of the *Coup d'État*. The movement begins *pianissimo e sotto voce* with the solemn, march-like theme in the first violins, accompanied by plain chords in the other strings, every note in the bass being preceded by a short upward or downward *fusée*. The theme is then repeated by the oboe, accompanied by full harmony in the clarinets, bassoons, and horns, and by full chords in the strings, each chord being preceded in all the parts by a rapid triplet in thirty-second notes. Then the strings, in full harmony, proceed with the antithesis of the theme, followed by an elaborate development of the subject by the full orchestra, ending with a distinct closing cadence in the tonic. Next follows the second theme, in C major, melodious phrases given out by various wooden wind instruments in alternation and accompanied by persistent triplet arpeggi in the strings. This theme, too, is developed at some length, each period culminating in grand, swaying *fortissimo* chords in the full orchestra, like the tolling of great bells. Then the solemn first theme returns in C minor, in the strings as at first, but

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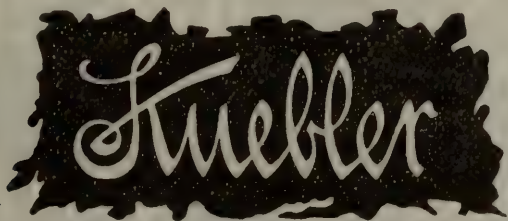
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soon gives way to an elaborate fugal development and working-out of a figure, the thematic connection of which with either the first or second themes is not very apparent. Another *sotto voce* return of the first theme in the tonic is almost immediately cut short; the strings and brass, after a measure's silence, striking in *fortissimo* in A-flat major over a billowing bass in triplets, leading to some elaborate developments in passage-work, through which a tolling figure keeps sounding in the basses. This episode is continued for some time, and is followed by another, in which new suggestions of tolling bells in the strings accompany some elaborate passage-work on a sobbing figure in the strings. At last the first theme returns in the tonic, as if in fragments, in the first violins, accompanied only by a *pizzicato* bass and a few chords in the oboes and horns.

The third movement, Scherzo: *Allegro vivace* in E-flat major (3-4 time), begins with some nimble *pianissimo e staccato* triplets in the strings, upon which the oboe and first violins outline the rollicking theme. A. B. Marx says this theme is taken from an old Austrian folk-song, beginning: "*Und was ich des Tags mit der Leier verdien,*" but the song itself has not been identified. This curious little theme is the basis of the whole Scherzo, although some of its figures give rise to occasional new melodic developments. The Scherzo consists of two regular sections, of which only the second (and by far the longer) is repeated. The Trio, also in E-flat major, consists of some beautiful hunting-calls on the three horns, interrupted at times by some exceedingly weird passages in octaves in the wood-wind or strings. The return of the Scherzo, after the Trio, is not a regular "repeat," but a new and somewhat more concise development of the scherzo theme.

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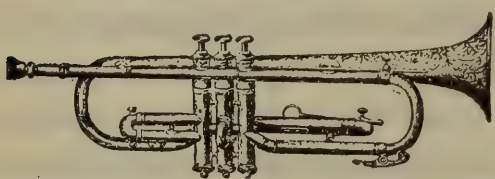
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The Finale, *Allegro molto* in E-flat major (2-4 time), is in the unusual form of a theme with variations. The double theme had been used twice before by Beethoven: first in his *Fifteen Variations with a Fugue, in E-flat major*, for pianoforte, opus 35, and again in the Finale of his ballet, *Die Geschöpfe des Prometheus*, opus 43. I call it a double theme, for the first of the two themes of the movement is in reality nothing more than the bass of the second.

The movement opens with a furious rush of all the strings, leading to some resounding chords of the dominant in the full orchestra. Then the strings give out the thesis of the first theme in *pizzicato* octaves, immediately repeating it with each note echoed in *staccato* by the flutes, clarinets, and bassoons. A loud call of all the wind instruments on the note B-flat, followed by a softly sustained B-flat, closes this first period. Then the strings proceed to give out the antithesis of the theme in *pizzicato* as

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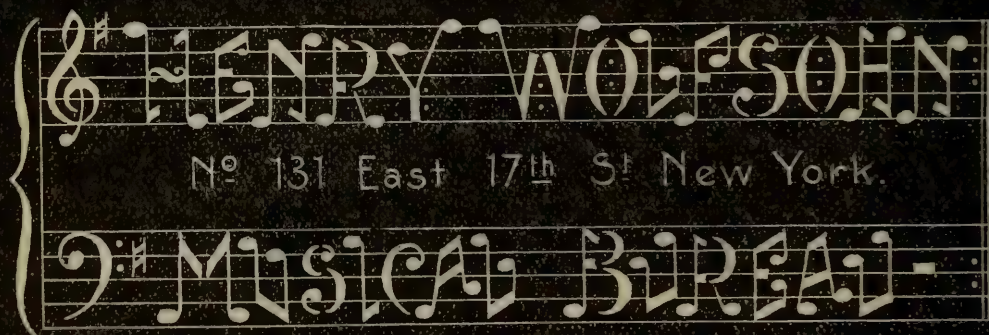
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before, repeating it, after some more loud calls on B-flat from all the strings and wind, with the persistent echoes of the wood-wind. The whole character of this introductory announcement of the theme, the first furious rush of the strings, the *pizzicato* detailing of the theme itself, and the loud interruptions of the wind instruments, is very much that of a prelude to a ballet; one can almost fancy he sees the dancers pointing their toes and coming into line. The theme itself, with the incomprehensible interruptions of the wind instruments, is very peculiar, and gives a certain impression of incompleteness; its character is fully explained only when we hear the melodious second theme, of which it is really the bass. It was indeed a queer conceit of Beethoven's to take this bass as an independent theme, copying it off, note for note, rests and all!

The first two variations which now follow (in the strings) are contrapuntal. With the third variation the melodious second theme appears as a melody in the wood-wind, against brilliant running passages in the first



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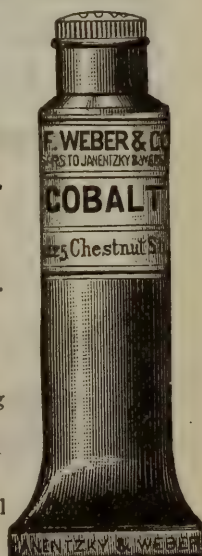
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violins, and the old theme as its bass. The fourth variation is in the shape of a very long and elaborate fugal working-out of the first theme against a counter-subject taken from the first variation, the melodious second theme coming in now and then by way of "diversion." Then follow one short and one very long variation in G minor, in the second of which the outlines of the theme are pretty well obliterated, so that it might almost be taken as a free episode on a new theme. Next comes a sunny outburst of the second theme in C major, soon leading to a new fugal working-out of the inversion of the first theme in E flat major, against a running counter-subject. This extended fugato ends at last with a hold on the chord of the dominant 7th. The tempo then changes to *Poco Andante*, and the wood-wind brings in a slower, more expressive and march-like version of the second theme, which is now worked up, together with some subsidiary counter-themes, to a glowing coda by the full orchestra, the old *Presto* rush of the strings (now reinforced by the wood-wind) returning at last as prelude to a final joyful apotheosis of the theme, with which the symphony ends.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. On a fly-leaf of the score Beethoven has put the following notice: "*La parte del Corno terzo è aggiustata della sorte, che possa eseguirsi ugualmente sul Corno primario ossia secondario* (The part of the third horn is so written as to be equally playable on a first or second horn)": a quite unusual, if not unique piece of considerateness on Beethoven's part!

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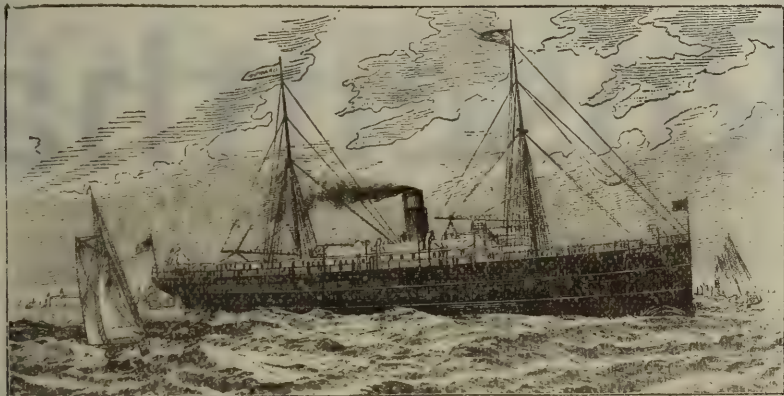
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3. a. BERCEUSE
b. VALSE, Op. 42, A-flat
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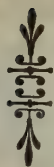
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FOURTH CONCERT, TUESDAY EVENING, FEBRUARY 21, AT 8.15 PRECISELY.

PROGRAMME.

Karl Maria von Weber - - - Overture to "Der Freischütz"

Spohr - Concerto for Violin, No. 8, in A minor, "Gesangszene," Op. 47

- | | | | | | | |
|---------------------------------|---|---|---|---|---|-----|
| I. Allegro molto (A minor) | - | - | - | - | - | 4-4 |
| II. Adagio (F major) | - | - | - | - | - | 3-4 |
| III. Allegro moderato (A minor) | - | - | - | - | - | 4-4 |

Peter Ilyitch Tchaikovsky - Overture-Fantasy, "Romeo and Juliet"

Hector Berlioz - Symphony No. 3, in G major, with Viola obligata,
"Harold in Italy," Op. 16

(Viola obligata by Mr. FRANZ KNEISEL.)

- | | | | | | | |
|--|---|---|---|---|---|-----|
| I. Harold in the Mountains: Scenes of Melancholy,
Happiness, and Joy: | | | | | | |
| Adagio (G major) | - | - | - | - | - | 3-4 |
| Allegro (G major) | - | - | - | - | - | 6-8 |
| II. March of Pilgrims, singing their Evening Hymn: | | | | | | |
| Allegretto (E major) | - | - | - | - | - | 2-4 |
| III. Serenade of a Mountaineer of the Abruzzi to his
Mistress: | | | | | | |
| Allegro assai (C major) | - | - | - | - | - | 6-8 |
| Allegretto (C major) | - | - | - | - | - | 6-8 |
| IV. Orgy of Brigands: Allegro frenetico (G minor) | | | | | | 2-2 |

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OVERTURE TO "DER FREISCHÜTZ" . . . KARL MARIA VON WEBER.

(Born at Eutin, in the grand duchy of Oldenburg, on December 18, 1786; died in London, on June 5, 1826.)

Der Freischütz, romantic opera in three acts, the text by Friedrich Kind, the music by von Weber, was brought out at the Court Opera in Berlin on June 18, 1820. It was given at the Théâtre de l'Odéon in Paris, with a new French libretto and many unwarrantable changes in the score made by Castil-Blaze, as *Robin des Bois* on December 7, 1824; its first real production in Paris was, however, at the Académie Royale de Musique on June 7, 1841, under Berlioz's direction, with an accurate translation of the text by Pacini and recitatives by Berlioz. It was given in London at the English Opera-House (with many extraneous ballads inserted) as *The Freischütz*; or, *The Seventh Bullet*, in an English translation by Hawes, on July 22, 1824; and in Italian, with recitatives by Michael Costa, at Covent Garden on March 16, 1850.

Weber completed the score on May 13, 1820; the title was *Die Jägersbraut* (The Huntsman's Betrothed). But the opera was first given under its present title.

I believe there is no word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation, "Free marksman," does not in the least convey its meaning. The same may be said of the Italian "*Franco arciero*"—under which misleading title the opera was given at Covent Garden—and the French "*Franc archer*." Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his *Mémoires*, and Wagner reports distinctly that it was then given as *Le Freischütz*.

The word *Freischütz* (literally "free marksman") means a *Schütz*, or marksman, who uses *Freikugeln*—that is, "free bullets," or charmed bullets which fly to the mark of themselves, without depending upon the marksman's aim, and are therefore aptly termed "free."

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The overture begins with a slow introduction, *Adagio* in C major (4-4 time), opening with some preluding phrases in all the strings, oboes, clarinets, and bassoons, each phrase being answered by the first violins. Then follows what is essentially a sylvan part-song, sung by the four horns over a waving accompaniment in the strings. The supernatural element in the story of the opera is then hinted at in a recitative-like passage of the 'celli, over sombre, unearthly harmonies in the strings in *tremolo* and the lowest *chalmereau* of the clarinets, while the double-basses *pizzicati* and kettle-drums come in ever and anon with ill-boding thuds on low A.

The main body of the overture, *Molto vivace* in C minor (4-4 time, as written in the score, but always beaten *alla breve*), begins *pianissimo* with a creeping passage in the strings, which is soon seen to be the accompaniment of the first theme, which latter soon appears in the clarinets and is briefly carried through by the wood-wind and strings. A turbulent first subsidiary sets in *fortissimo* in the full orchestra in the tonic, C minor, and is developed at somewhat greater length than the first theme. A strong modulation to the relative E-flat major leads to some loud horn-chords on the tonic of that key, followed by an episodic passionate phrase of the clarinet over tremulous harmonies in the strings. This phrase is taken from one of Max's terrified exclamations in the first part of the Incantation Scene in the opera. It soon leads over to the second theme (taken from the coda of Agathe's grand aria in the second act of the opera), sung at first by the clarinet and first violins, then repeated by the flute, clarinet, and bassoon in double octaves, the strings rounding off the period with some brilliant passage-work.

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The free fantasia begins on the first subsidiary, now in E-flat major, and runs mostly on it and the second theme. The third part reproduces the first up to near the point where the modulation to E-flat major came ; but, instead of the clarinet episode and second theme, we now have some hurried passage-work, interrupted by the sombre harmonies and recitative-like phrases with which the slow introduction ended. Two measures of complete silence prepare for the coda.

The coda begins with two of the grandest *fortissimo* C major chords in all music: after these the whole orchestra precipitates itself upon the second theme, in C major, and works it up to a brilliant apotheosis.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

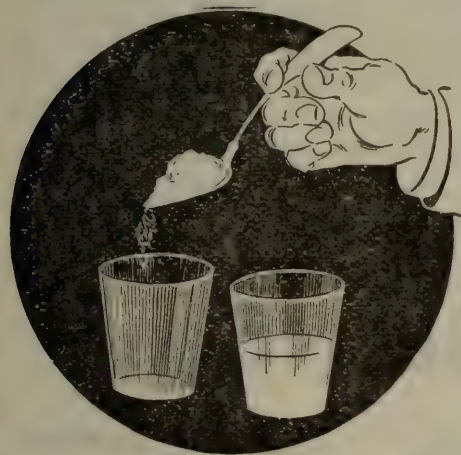
CONCERTO FOR VIOLIN, No. 8, IN A MINOR, OPUS 47. . LOUIS SPOHR.

(Born at Brunswick on April 5, 1784; died at Cassel on Nov. 22, 1859.)

This composition is entitled "*Concerto nello stilo drammatico*;" it is often known as the "Gesangszene," or "Scena cantante." Spohr wrote it in 1815, on his way to Italy, with an especial view to pleasing the Italian public.

It is in the form of an operatic scena and aria, comprising recitative, cavatina, and cabaletta. It is thus in three connected movements.

The first movement, *Allegro molto* in A minor (4-4 time), opens with a short orchestral *ritornello*, after which the solo instrument enters upon an



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extended dramatic recitative. The second movement, *Adagio* in F major (3-4 time),—with an intermezzo in A-flat major (2-4 time),—corresponds to the slow movement of an opera aria; the melodic development, which is quite regular, is almost wholly in the solo part. A short passage of recitative-like *andante* leads over to the finale, *Allegro moderato* in A minor (4-4 time), which corresponds to the *stretto*, or cabaletta of the aria. The orchestra gives out the theme, following it up with some subsidiary passage-work. Then the solo violin enters, and develops the theme, with a new subsidiary and a more *cantabile* second theme in E-flat major (later modulating to other keys) in rondo form, the principal theme appearing at last in A major. There is a short, but brilliant cadenza just before the orchestral coda.

ENTR'ACTE.

ON EXPRESSION IN MUSIC.

There are some hallucinations so gracious, so beneficent-seeming, that it seems unmannerly to dispel them. Yet it is better, in the end, clearly to recognize fiction as fiction, and truth as truth; mistaking the one for the other is dangerous. When under the influence of a hallucination, mistaking it for fact, one is all too liable to think and talk nonsense; and nonsense, even of the "precious" Grosvenor sort, is no very desirable thing.

Take, for instance, the astounding amount of unwisdom that has been spoken and written about the expressive power of Music. It all comes from the common hallucination that Music has a power of definite emotional expression—which, in the last analysis, it has not. A power of expressing emotion quantitatively, of expressing its dynamic poignancy, Music certainly has; but it is feeble indeed, when it tries to express emotion qualitatively, to impart to the listener a definite feeling of joy or grief, of love, hate, pity, or revenge. And yet, if we were to trust our unaided perceptions in any single case, if we did not allow ourselves to make comparative experiments and reason from them, it would be hard to persuade us that the very definite and clean-cut emotional impression we seem to receive from a piece of music bears little real relation to the intrinsic character of that music itself. We become such easy prey to the

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hallucination, and many of us prize it so highly, that it is singularly hard for us to persuade ourselves that it is, after all, a hallucination, and nothing more.

The worst of it is that some people allow themselves to be so carried away by the apparent poetry of the thing—I say “apparent poetry” advisedly, for nothing false is truly poetic—that they even dare to make this sort of hallucination the basis of musical criticism. One would call this the height of critical folly, were it not that the sworn believers in Music’s definite expressive power who have at times been guilty of it, have been even outdone in foolishness by some of their opponents—those whom Berlioz once characterized as “atheists of expression”—who have tried to turn the tables upon them.

I can remember what a laugh went up from some such “atheists,” at the believers’ expense, when somebody took it upon himself to point out to whomever it might concern that Handel, long before writing the *Messiah*, had used the theme of “He was despised” in one of his chamber-duets—and to words of a purely amorous character, too! Ha-ha! cried the “atheists,” we have at last caught you! Here you have been talking yourselves hoarse about the “profoundly religious grief” expressed in “He was despised,” and now it turns out that the melody was originally a mere love-song! That beautiful “religious grief” was but a sheer fiction of your over-heated imagination! Go to.

A fiction of the imagination—never mind the temperature—it surely was; though a perfectly pardonable one, for the words of the sacred text were an ample invitation thereto. Only, the point I insist upon is this, that the secular and amatory origin of the air in question was no proof at all of its fictitiousness. The derisive “atheists” but stultified themselves in adducing it as one. To prove by this means that the music of “He was despised” did not express profound religious grief, it would be necessary also to prove that it *did* express the amorous sentiments of the text of the chamber-duet—whereas, according to the “atheists’” theory, it could really express neither.

The fact is that the “believers” had no good reason to feel themselves nonplussed at the exposé. There was nothing in it which need have shaken their faith in the least. Adopting, for the sake of argument, their point of view,—that Music *can* express the quality of an emotion with rec-

S. Archer Gibson,

Professor of Organ and Theory

At Peabody Conservatory.

Organist and Choirmaster

At First Presbyterian Church.

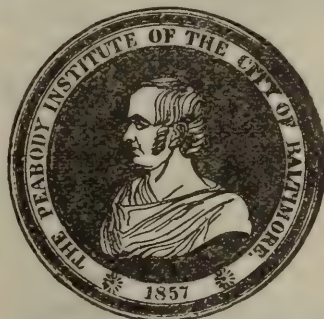
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ognizable distinctness,—one may safely take for granted that not even they would claim that Music can do so *more definitely* than words can. And, when we reflect that there is still a discussion going on between experts, as to whether the Song of Solomon was a religious or an amatory poem, we need not be troubled overmuch by the question raised about Handel's air.

To come down to a solid philosophical basis, there is not the faintest theoretical reason why this music of Handel's should not be admirably adapted to the expression of both the amorous sentiments of the chamber-duet and the religious grief of its text in the *Messiah*; its perfect fitness for the one does not in the least preclude its quite equal fitness for the other. And this may be affirmed without regard to the well-known psychological affinity between Man's instinctive expression of religious and of amatory emotion; without referring to the well-nigh countless amatory images, sometimes of a very crude and downright sort, to be found in the older religious poetry of the Church—in *Phoenix expirans*, for instance. There is no need of bringing this peculiar affinity into the discussion at all; for it can go on perfectly well without it.

The gist of the matter is that, although Music is distinctly not a definite means of qualitative emotional expression, it is an exceedingly potent vehicle for such expression. Its quantitative dynamic power is undisputed; and the qualitative element, which it lacks, is supplied by the performer. Especially is this true of vocal music, in which the quality of emotion is distinctly indicated by the text—from which latter the singer takes his cue. For a singer to sing the theme by Handel, to which I have referred, *with the same expression* in "He was despised" as in the chamber-duet would be manifestly wrong; but there is no earthly need of this. The theme can be sung with as *appropriate* expression in the one case as in the other, and the singer will find it a perfectly adapted expressive vehicle in both.

I would surely not be misunderstood to try to establish such an extreme thesis as that any music can be made to express anything you please. For the untruth of this sweeping statement does not at all militate against the truth of what I have just been saying. Without expressing any emotional quality definitely, some music may have a *character* that is essentially incompatible with the expression of certain emotions. Hanslick may be quite right in asserting that the words:—

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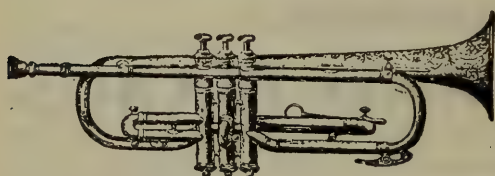
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without invalidating the appositeness of Gluck's music in the least. Very likely they could; I, for one, think they could. But could any singer, think you, successfully adapt the theme of "*Finch' han dal vino*" to the expression of "Down in the depths of dark despair"? That is, retaining Mozart's tempo? Could any ingenious individual turn the Dead March in *Saul*—at the original tempo—into an efficaciously bacchanalian drinking-song? Here we come upon an insuperable incongruity of general mood and character: an inevitable jar between brisk vivacity and solemnity. Mind you, I do not say that the inherent solemnity of the Dead March in *Saul* is necessarily tragic or mournful; I can well fancy the music being successfully turned into a solemn Song of Triumph—but it would remain solemn to the end. Upon how well the melody of "*Finch' han dal vino*" could be made the vehicle for a frantic, quasi-maniacal expression of grief, I will not try to speculate—though the thing does not, upon the whole, seem impossible. Quite as light-hearted-seeming a tune fills the expressive bill admirably in the *stretto* of the duet between Leonora and di Luna in the last act of the *Trovatore*.* But the inveterate distinction between vivacity.

* If any hard-and-fast sympathizer with modern operatic views fails to find the appositeness that I do in this music, let me humbly ask him to examine whether it is not the regular dance-tune cut and rhythmic *carrure* that stand in the way of his appreciation, rather than the essential spirit of the music itself. Let him remember the situation, too: Leonora has just taken a desperate step; she is all but frantic, and gives expression, not to a real, but to a *simulated* joy. To my mind, the music fits the situation to a T—all but in its old-fashioned and now dramatically obsolete rhythmic *carrure*. Its intrinsic frivolity is no bar to its dramatic appropriateness.

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and solemnity, impetuosity and sluggishness, passionateness and apathy in the general character of Music, which we certainly can, and must, recognize, ceases to hold good when we come to such opposite emotions as love and hate, joy and sorrow, hope and fear, aspiration and aversion. Here the definite qualitative power of expression is null; and the music may be as appropriate an expressive vehicle for the one emotion as for the other.

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(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

There is no opus-number given in the published full score of this composition; but Riemann gives the two overtures, *Romeo and Juliet* and *Hamlet*, as making up the composer's opus 69 together.

According to Kashkin,—in his *Reminiscences of Tchaikovsky*,—both the idea and the general scheme of this overture-fantasy were suggested to Tchaikovsky by Mily Balakireff. Kashkin writes:—

"This scheme is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: First, an introduction of a religious character, representative of Friar Lawrence, followed by an *Allegro* in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagus and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting to-

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gether of the various themes in various forms — passes over to what is called, in technical language, the 'recapitulation' — in which the first theme, *allegro*, appears in its original form, and the love-theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardour of the young composer, to whom such a theme was extremely well suited." *

The plan thus suggested by Balakireff was followed out with singular obedience by Tchaikovsky, and Kashkin's account of it can serve as an adequate analysis of the composition. It should be added, however, that, in his treatment of the sonata form, Tchaikovsky has allowed himself his usual freedom; he adheres recognizably to the main outlines of the form, and shows himself as quite sufficiently imbued with its spirit, but is perfectly free in his treatment of details. Like the first movement of Liszt's *Faust* symphony, this overture-fantasy is enough in the sonata form "to swear by."

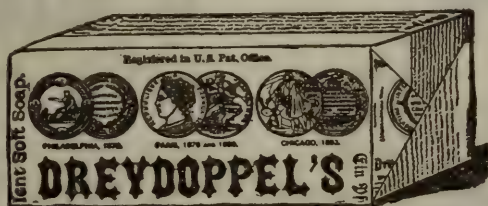
The work was first publicly performed at a concert of the Musical Society in Moscow, under the direction of Nicolai Rubinstein, on March 4, 1870. It attracted but little attention at the time, principally on account of the popular enthusiasm for Rubinstein — who had just been unlucky in a law-suit arising from an act of executive severity at the Conservatory, of which he was principal, and was accordingly much sympathized with by the public at large — and the composer was unjustly forgotten in the midst of a fervent ovation to the conductor. Tchaikovsky made many changes in the score after the publication of the first edition by Bote & Bock, in Berlin, in 1871; the second edition, published in 1881, contains these alterations, and is to be regarded as permanently authentic.†

The work is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 1

* This translation from Kashkin was published by Mr. Philip Hale in the *Boston Journal* at the time of last year's Worcester Festival.

† I am indebted for these facts also to Mr. Philip Hale.

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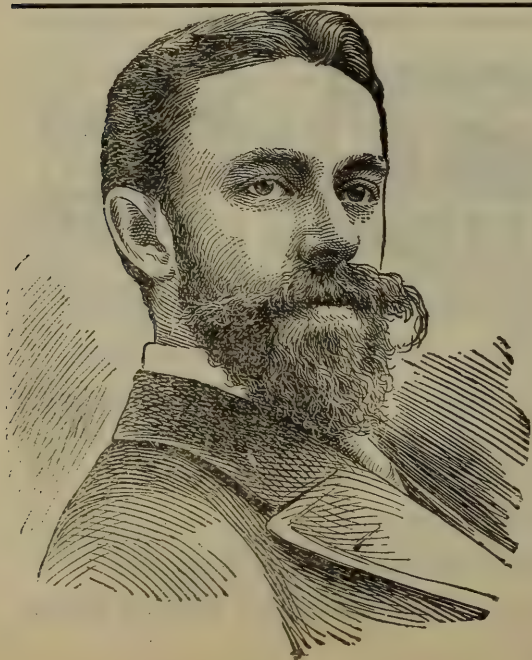
English-horn, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum and cymbals, harp, and the usual strings. The score bears no dedication.

SYMPHONY NO. 3, IN G MAJOR, WITH VIOLA OBLIGATA, "HAROLD IN ITALY," OPUS 16 HECTOR BERLIOZ.

(Born at la Côte-Saint-André, Isère, France, on Dec. 11, 1803; died in Paris on March 9, 1869.)

This symphony originated in Paganini's asking Berlioz to write a viola concerto for him, the great violinist having just purchased a fine old viola, and knowing of nothing in the concerto form for the instrument. Berlioz accepted the commission only after a good deal of hesitation, objecting that, to write a good concerto for viola, one must play the instrument himself, and he did not. But at last he consented to try, and the idea struck him of writing an orchestral composition in several movements, in which the solo viola should play a part of a quasi-dramatic character. When he had nearly finished the sketch for the first movement, Paganini asked to see it, and was frightened by the number of rests in the viola part. "That is not the thing at all," cried he. "I am silent too long in it; what I want is to be playing all the time!" Berlioz told him that he knew from the beginning that he would be disappointed, and urged him to write the wished-for concerto himself. But for this Paganini said he had no time. So Berlioz, abandoning the idea of writing anything especially for Paganini, went on with his work in his own way. The result was the symphony with obligato viola, *Harold en Italie*, the subject being taken from Byron's *Childe Harold*.

The work was first given in public at the Conservatoire in Paris on November 23, 1834; but Berlioz introduced many alterations into the score afterwards. Paganini was present at the first performance; he expressed



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his delight with the work by sending Berlioz a check for twenty thousand francs the next day, which sum the poor composer devoted to paying off some crying debts, but especially to buying leisure to write his *Roméo et Juliette* symphony, which he dedicated to Paganini.

The first movement of *Harold en Italie* is entitled: "*Harold in the Mountains; scenes of melancholy, of happiness and joy.*" It begins with a long slow introduction, *Adagio* in G minor and G major (3-4 time). This opens with a fugato on a sighing, chromatic subject in sixteenth-notes, first given out in *pianissimo* by the basses, then taken up by the first violins, then by the violas, and last by the second violins, while various instruments of the wood-wind group play a more *cantabile* chromatic counter-subject against it.

This development continues for some time, until the full orchestra strikes in *fortissimo* with the tonic chord of G minor, and the harp begins some sextolet arpeggj. The modality now suddenly changes to G major; the solo viola (which, throughout the symphony, impersonates Harold himself), enters with a beautiful slow *cantilena*, which it develops at considerable length against alternate arpeggj in the harp and the clarinets; this melody is afterwards repeated in canon, with the first trumpet, bassoons, and 'celli on the antecedent, and the flutes, clarinets, oboes, and solo viola and harp on the consequent, while the violas and violins weave a cloud of cunning figural tracery about the whole.

The main body of the movement, *Allegro* in G major (6-8 time), begins with some free preluding, after which the solo viola, accompanied by the strings, announces the first theme — a chromatic melody of uneasy, restless character — which is developed by it and the orchestra. A sudden change, by a very unusual deceptive cadence, to F major, leads to a hint at the second theme in the violas, 'celli, and bassoons, the theme itself soon appearing in the solo viola in D major (dominant of the principal key).*

* Melodic resemblances are curious things: this second theme of Berlioz's is, in one way, an anticipation of Offenbach's totally different-seeming "*Voici le sabre de mon père*" in *la Grande Duchesse de Gérolstein*. No two melodies could be more utterly different in character; yet both have, strictly speaking, much in common.



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somewhat brief development closes the first part of the movement, which is repeated. There is no conclusion-theme.

Here Berlioz leaves the scheme of the sonata form: his elaborate free fantasia merges into the coda of the movement, there being only one or two faint hints at anything like a third part. The coda is one long *crescendo e stringendo*, until the tempo becomes twice as fast as at the beginning of the *Allegro*.

The second movement, *Allegretto* in E major (2-4 time), is entitled: "*March of Pilgrims singing their Evening Prayer*." This march is one of Berlioz's most original conceits. The plan of the movement is as follows: a simple march-theme is played by the strings, the melody being sometimes in the violins, sometimes in the violas, sometimes in the basses; the regular development of this simple theme is constantly interrupted by the chiming of two bells, one in high B represented by the flute, oboe, and harp), the other in medium C (represented by the horns and harp). Whenever this C-bell rings, the booming resonance of a large church-bell is suggested with singularly vivid picturesqueness by chords in repeated notes in the wood-wind and second violins. In addition to this march and tolling of bells, the solo viola (Harold) brings back reminiscences from the introductory *Adagio* of the first movement, without, however, interfering in the least with the development of the movement itself. The most striking effect is produced by the booming of the second bell, in C: it comes in on the last note of every phrase of the march-melody, no matter what chord the phrase may end on. For instance, the first phrase ends with the chord of D-sharp minor, in the midst of which the C-natural of the horns has the weirdest effect. Another peculiar effect in this march is that, no matter on what chord, nor in what key, a phrase may end, the next phrase almost invariably begins in E major: it is a constant straying away from the tonic and suddenly finding yourself back there again. In the middle of the



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movement is an episode: the pilgrims' chaunt, a sort of choral sung alternately by the wood-wind and strings *con sordini* against a contrapuntal *pizzicato* bass, and waving arpeggj in the solo viola. Then the march returns once more, and gradually dies away.

The title of the third movement is: "*Serenade of a Mountaineer in the Abruzzi to his Mistress.*" It takes the place of the scherzo. The first part (scherzo proper) is an *Allegro assai* in C major (6-8 time), in which the piccolo-flute and oboe in octaves play a vivacious little melody in dotted, triplet rhythm, to a strumming accompaniment in the violas *divise*, and long sustained notes in the second oboe, clarinets, and bassoons. It is a vivid suggestion of the bag-pipe and small pipe of the Roman peasants. The second part (trio) is much more extended. It is based upon a pastoral *cantilena* in C major, sung by the English-horn and other wind instruments against a varied accompaniment in the strings and harp. All at once the solo viola (Harold) returns with its *Adagio* theme from the introduction of the first movement, but without in the least interrupting the development of the serenade melody; soon this *Adagio* of Harold's is reinforced by all the violins and violas. The movement closes with a return of the short scherzo, followed by a return of the serenade melody, now sung by the solo viola, while the flute takes up the original viola *Adagio*, and the other violas keep insisting upon the lively dotted-triplet rhythm of the scherzo itself.

The fourth movement is entitled: "*Orgy of Brigands; recollections of the preceding scenes.*" It begins with an *Allegro frenetico* in G minor (2-2 time), which is soon interrupted by snatches from the preceding movements played by the solo viola. First comes a reminiscence of the introduction, then of the pilgrims' march, then of the mountaineer's serenade, then of the theme of the first movement, lastly of the introduction again, all these themes being interrupted by loud exclamations from the full orchestra. At length "Harold the dreamer" is silent and the brigands have full sway; the furious *Allegro* is developed in Berlioz's peculiar style, with all sorts of sudden changes of rhythm and key, and the most unflagging energy. The brilliant first theme is followed by a wailing second theme in the violins, and this by a terrific conclusion-theme in the wind instruments. It is probably to this conclusion-theme that Berlioz refers, in his account of conducting the symphony in Braunschweig, when he



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speaks of "brazen throats belching forth blasphemies." Curiously enough, this fourth movement is the one in the whole symphony which approaches most closely to the regular sonata form; there are the three regulation themes, and the divisions into first part, free fantasia, and third part can be clearly enough traced. In the coda two solo violins and a solo 'cello (behind the stage) come in with a faint parting reminiscence of the pilgrims' march; at which, some convulsive sobs on Harold's viola lead back to a frantic renewal of the orgy.

This symphony is scored for 2 flutes (the first of which is interchangeable with piccolo), 2 oboes (the first of which is interchangeable with English-horn), 2 clarinets, 4 horns, 2 trumpets, 2 cornets-à-pistons, 4 bassoons, 3 trombones, 1 ophicleide (or bass-tuba), cymbals, 2 tambourines, 1 pair of kettle-drums, 1 harp, 1 solo viola, and the usual strings. The score is dedicated to Humbert Ferrand.

The solo viola part in *Harold en Italie* has been compared to the "Fixed Idea," in the *Fantastic* symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the *Fantastic* symphony) is a melody, a *Leitmotiv*; it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in *Harold en Italie* is something quite different. Save in the first movement—which, the reader will remember, was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony.



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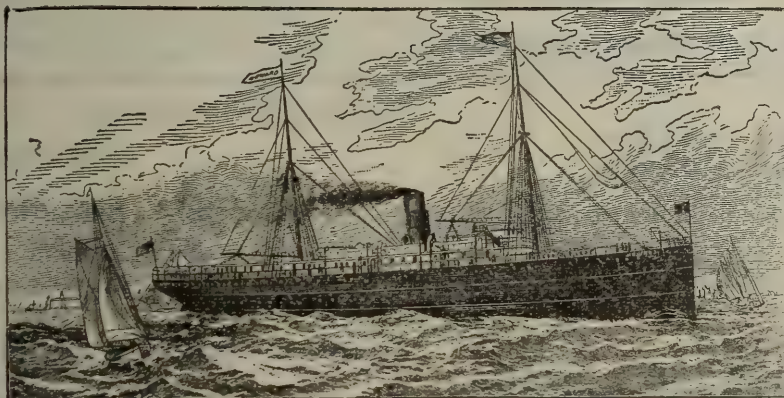
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AND THE

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FOURTH MATINEE, WEDNESDAY AFTERNOON, FEB. 22, AT 2.

PROGRAMME.

Antonín Dvořák - - - - Overture, "Carnival," Op. 92

Spohr Concerto for Violin, No. 8, in A minor, "Gesangszene," Op. 47
 I. Allegro molto (A minor) - - - - 4-4
 II. Adagio (F major) - - - - 3-4
 III. Allegro moderato (A minor) - - - - 4-4

Ludwig van Beethoven - - Overture to "Leonore," No. 3, Op. 72

Hector Berlioz - Symphony No. 3, in G major, with Viola obligata,
 "Harold in Italy," Op. 16

(Viola obligata by Mr. FRANZ KNEISEL.)

I. Harold in the Mountains: Scenes of Melancholy,
 Happiness, and Joy:
 Adagio (G major) - - - - 3-4
 Allegro (G major) - - - - 6-8
 II. March of Pilgrims, singing their Evening Hymn:
 Allegretto (E major) - - - - 2-4
 III. Serenade of a Mountaineer of the Abruzzi to his
 Mistress:
 Allegro assai (C major) - - - - 6-8
 Allegretto (C major) - - - - 6-8
 IV. Orgy of Brigands: Allegro frenetico (G minor) 2-2

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*For Programme for Fourth Concert, to-morrow (Thursday)
 evening, February 23, see page 19.*

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OVERTURE, "CARNIVAL," OPUS 92 ANTONÍN DVOŘÁK.

(Born at Nelahozeves (Mülhausen), near Kralup, Bohemia, on Sept. 8, 1841;
still living.)

This overture begins in a joyous *fortissimo* of the whole orchestra with the brilliant first theme, *Allegro* in A major (2-2 time); this theme is very fully developed, its initial phrases returning again after a while, to round off the period. It is followed, still in *fortissimo* and in the same key, by an equally brilliant subsidiary, which is more concisely stated. Then comes some softer contrapuntal passage-work in the strings and some of the wood-wind on another subsidiary figure, leading to some further developments on the first theme. A diminishing passage on the initial figure of the first theme leads to the entrance of the second theme, *Poco tranquillo*, in E minor, the first and second violins playing the melody in octaves over a waving arpeggio accompaniment in the second violins and violas, while the oboe and clarinet come in with graceful little counter-figures between the phrases; the theme is further developed by the wood-wind in octaves, the violins now coming in between the phrases with gracefully flowing figures. A conclusion-theme in G major follows almost immediately, and is worked up at considerable length and with great brilliancy, ending in the dominant of the principal key (E major). Now the first theme returns in the violins, against ascending diminished 7th arpeggj in the wood-wind and harp (which latter instrument here enters for the first time); you think the free fantasia is beginning; but, as the passage goes on diminishing and getting vaguer and vaguer, you see that it is merely transitional; a *fortissimo*, long-held and diminished G-natural in the first violins and horn, leads over to a free episode on new material.

The movement now changes to *Andantino con moto* in G major (3-8 time). The second violins and violas *divisi* and *con sordini* hold high sustained harmonies, while the English-horn attacks an obstinate little pastoral figure which it keeps repeating over and over again, and the flute and oboe outline a graceful melody. An answer comes softly from the horn, over a waving *tremolo* in the muted first violins. The melody is then developed by various orchestral combinations, leading at last to a return of the original *Allegro alla breve*, now in G minor, and of fragments of the first theme in the violins against the diminished 7th arpeggj in the wood-wind and harp. Now the real free fantasia begins, and runs principally on an elaborate

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working-out of the subsidiaries to the first theme, against a new running, contrapuntal counter-theme. After a while scraps of the first theme return and a brief climax of passage-work leads back to the tonic key of A major, and with it to the beginning of the third part of the overture.

The first theme now returns *fortissimo* in all its glory, but is far more extendedly developed than in the first part, the development assuming more and more the character of passage-work, until — skipping over all the subsidiaries and the second theme — the climax leads to a resounding return of the brilliant conclusion-theme (now in a somewhat altered rhythm), and a short Coda brings the work to a most effective end.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 harp, 1 pair of kettle-drums, cymbals, tambourine, triangle, and the usual strings.

CONCERTO FOR VIOLIN, No. 8, IN A MINOR, OPUS 47. . LOUIS SPOHR.

(Born at Brunswick on April 5, 1784; died at Cassel on Nov. 22, 1859.)

This composition is entitled "*Concerto nello stilo drammatico*;" it is often known as the "Gesangszene," or "Scena cantante." Spohr wrote it in 1815, on his way to Italy, with an especial view to pleasing the Italian public.

It is in the form of an operatic scena and aria, comprising recitative, cavatina, and cabaletta. It is thus in three connected movements.

The first movement, *Allegro molto* in A minor (4-4 time), opens with a short orchestral *ritornello*, after which the solo instrument enters upon an extended dramatic recitative. The second movement, *Adagio* in F major (3-4 time), — with an intermezzo in A-flat major (2-4 time), — corresponds to the slow movement of an opera aria; the melodic development, which is quite regular, is almost wholly in the solo part. A short passage of recitative-like *andante* leads over to the finale, *Allegro moderato* in A minor (4-4 time), which corresponds to the *stretto*, or cabaletta of the aria. The orchestra gives out the theme, following it up with some subsidiary passage-work. Then the solo violin enters, and develops the theme, with a new subsidiary and a more *cantabile* second theme in E-flat major (later modulating to other keys) in rondo form, the principal theme appearing at last in A major. There is a short, but brilliant cadenza just before the orchestral coda.

A black and white illustration of a woman in 18th-century attire, including a powdered wig and a long dress with a sash. She is holding a small box of Kuyler's Cocoa in her left hand and has her right hand near her chin in a thoughtful or pleasant expression. The box is labeled 'Kuyler's COCOA'.

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OVERTURE TO "LEONORE," No. 3, OPUS 72. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16 (?), 1770; died in Vienna on March 26, 1827.)

The right chronological order of Beethoven's four overtures to "Leonore" (overtures in C major, Nos. 1, 2, and 3, to "Leonore," and overture in E major, No. 4, to "Fidelio") has been much debated. In Breitkopf & Härtel's Thematic Catalogue of Beethoven's published works (1851), the first catalogue of the kind that had any pretensions to completeness, these four overtures are given under Op. 72,—the first three under "Leonore," opera in two acts (first and second versions), the fourth under "Fidelio" ("Leonore"), opera in two acts (third version). The several dates of composition are given as follows:—

Overture No. 1, composed in 1805.

Overture No. 2, composed in 1805.

Overture No. 3, composed in 1806.

Overture No. 4, composed in 1814.

But under Op. 138 we find the following: Overture to the opera "Leonore" (C major) (Posthumous. Composed in the year 1805). See Op. 72, Overture No. 1. So even in this early catalogue the Overture No. 1 appears as a posthumous work, Op. 138 (Beethoven's latest opus-number), and also, as it were by courtesy, under Op. 72 (the opus-number of the opera "Leonore").

In Peters's edition of the full scores of these overtures they are given in the same order as in Breitkopf & Härtel's catalogue, with rather fuller commentary, and with one important change in the dates.

Overture No. 1, alleged to be to the opera "Leonore" ("Fidelio"), Op. 138. Posthumous work, composed about the year 1807.

Overture No. 2, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1805, for the first version of the opera, therefore properly to be marked as No. 1.

Overture No. 3, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1806, for the second version of the opera, and therefore properly to be marked as No 2.

Overture to the opera "Fidelio," Op. 72.

Here is the discrepancy: in the date of composition, and consequently in the proper chronological order of the Overture No. 1. If it was written

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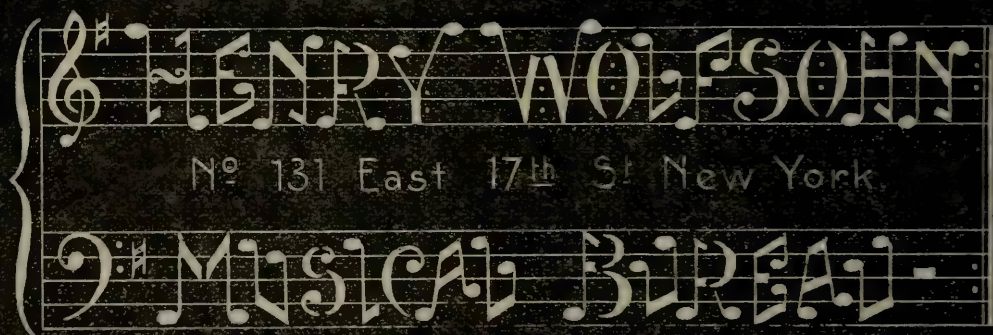
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in 1805, it was written certainly before the (so-called) No. 3, and probably also before the (so-called) No. 2, and was in all likelihood a work rejected by the composer, which would account for its not being published with the others during his lifetime. If, on the other hand, it was written in 1807, it was written *after* both the (so-called) Nos. 2 and 3, it was an afterthought of the composer's, and its merely posthumous publication is not so certainly to be accounted for in the same way, although Beethoven's writing still a fourth overture after it in 1814, does look as if he were not wholly satisfied with it.

Grove says that this disputed overture was written for a proposed performance of the opera in Prag, in May, 1807. "The proposal, however, was not carried out, and the overture remained, probably unperformed, till after his death." Scribner's *Cyclopædia of Music and Musicians* says of it, "It was rehearsed by a small orchestra at Prince Lichnowsky's, but was pronounced too light; first performed from MS. in Vienna, Feb. 7, 1828."

Indeed, all external evidence now points to its having been written after the (so-called) Nos. 2 and 3, and to its being properly No. 3, and not No. 1. But many musicians refuse to believe the external evidence (which is not wholly conclusive, to be sure, although it is known that the [so-called] No. 1 was considered too long in Beethoven's day, and the [so-called] No. 2 too heavy and difficult, and that the composer was asked to write a lighter overture to his opera), finding it absolutely incredible that Beethoven, after remodelling No. 2 into No. 3 (both these overtures are built upon the same general plan and of almost identically the same thematic material), should subsequently have fallen so much below the mighty No. 3 as to put out this far lighter No. 1. They thus find the internal evidence that the old, traditional numbering of these three overtures was right too strong to allow them to credit the external evidence that tends to prove it to be wrong.

But there is one bit of internal evidence to prove that the original numbering was wrong,—a piece of evidence which, as far as the present writer knows, has hitherto been overlooked. This is to be found in the treatment of the slow theme, quoted from Florestan's air, "*In des Lebens Frühlingstagen*," in the second act of the opera. This phrase appears in A-flat in the opera and in the overtures Nos. 2 and 3 (to retain the old number-



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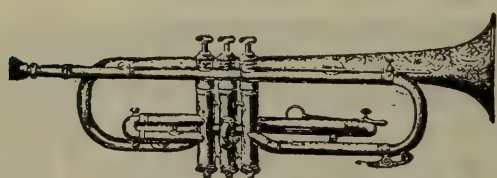
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ing for the present); in the overture No. 1 it appears transposed to E-flat. Too much stress is not to be laid upon this mere matter of key; for this phrase appears very near the beginning of the *adagio* introduction of the overtures Nos. 2 and 3, but as an *adagio* episode in the middle of the *allegro con brio* in No. 1. Still, the fact remains that there is an alteration (in key at least) in this phrase in No. 1 which does not appear either in No. 2 or No. 3. But this is not all: apart from an intercalated measure which we find in the overtures Nos. 1 and 2, but not in No. 3, there are two important changes in the melody itself (as it appears in Florestan's air) made in the overtures Nos. 1 and 3, but which are not found in No. 2. Now, Beethoven's tendency to make such changes in his themes, as he worked them over and over again to get them to satisfy him, is universally known, as it is also abundantly proved in his sketch-books. So it is at least *prima facie* evidence that where, as here, three different versions exist of an original phrase, the one of them which diverges most from the original form is the latest. Now, it is just in this overture No. 1 that this phrase does diverge most from its form in Florestan's air: it has both the intercalated measure we find in the overture No. 2 and the two important melodic changes we find in the overture No. 3. Another difference is still more convincing: In each one of the three overtures this phrase appears with different instrumentation. In No. 2 it is given to the clarinets, bassoons, and horns, with accompanying parts for the violins, violas, and 'celli; in No. 3 it is given to the clarinets and bassoons, with accompanying parts for the violins, violas, and 'celli, and two sustained E-flats on the trombones; in No. 1, it is given to the oboes, clarinets, bassoons, and horns without strings. Now, of all these three versions, that in No. 1 sounds decidedly the clearest and best to the present writer's ear: both in No. 2 and No. 3 the passage sounds rather muddy and confused, in No. 1 it sounds to perfection. To my mind the two melodic changes indicate distinctly enough that the No. 1 version was written at least after the No. 2, while the superior effect of the instrumentation indicates that it was written after No. 3.

And to prove that the No. 1 was written after the No. 2 is quite enough to demolish all the "internal evidence" against its being written after the No. 3, for this evidence is based wholly on the idea of its being impossible that Beethoven should have descended from the heights of tragic

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grandeur of Nos. 2 and 3 to the lighter vein of No. 1. Such a descent was no more "impossible" after No. 3 than after No. 2. As for myself, I have never been able to see that this argument of "impossibility" could in the least hold water. As an overture to the opera, this No. 1 is really an improvement upon Nos. 2 and 3; and Beethoven evidently saw it to be so, for he afterwards wrote the No. 4, in E major, in very much the same vein. As heroic-dramatic compositions embodying the ground idea of the opera in a highly idealized form, the overtures Nos. 2 and 3 are incomparable; but, as an introduction to the opera, one of them is as much out of place as the other. Either of them is wholly out of keeping with the light-comedy vein of the opening scenes, which seem all too light after such portentous thundering. But the overtures Nos. 1 and 4 introduce the work to perfection, and leave the tragedy and storm and stress to appear in their proper place in the course of the drama itself.

The overture to "Leonore" No. 3 has long been regarded as the king of overtures,—a somewhat foolish title; for, great as it is, it is perhaps no greater than the overture to "Coriolan." No work stands on an absolutely isolated pinnacle of supremacy. It begins with one of Beethoven's most daring harmonic subtleties; the key is C major; the strings, trumpets, and kettle-drums strike a short *fortissimo* G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again *piano* by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant 7th, and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major) and pass, by a deceptive cadence, through the chord of the dominant 7th and minor 9th to the chord of A-flat major. Here we have, in the short space of nine measures, a succession of keys — C major, B minor, A-flat major — such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural. The key of A-flat major once reached, the clarinets and bassoons, supported by the strings and two sustained notes on the first and second trombones, play the opening measures of Florestan's air, "*In des Lebens Frühlingstagen*," in

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Liddle	" I love thee, Life "	Allitsen	" Lord is my Light "
" " " Child Musician "		" " " Like as the Hart "	
		" " " When the Boys come Home "	

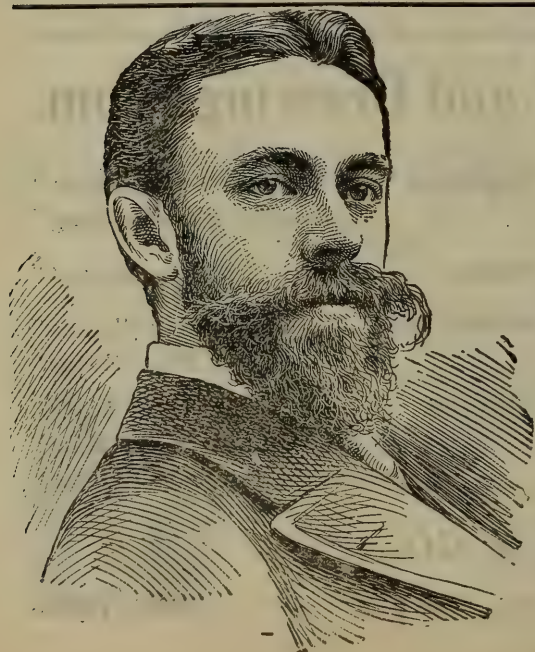
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the second act of the opera. Then come mysterious, groping harmonies in the strings, leading to E minor, in which key the flute and first violins call to and answer each other, as if anxiously searching for something in the dark ; the search grows more animated, the double-basses and wind instruments join in it, the key changes, until a terrific outburst of the whole orchestra on the chord of A-flat major announces that the thing sought for is found. But angry chords on the strings and brass, answered by plaintive wailings of the deepest pathos on the wooden wind instruments, tell that it is not a thing of joy, but rather of endless sorrow and horror. The basses repeat an imitation of the old flute and violin call, admonishing to immediate action, that the sorrow and horror be made an end of. The dominant of C major is reached : the basses alone lead on to the tonic, and, with the *allegro*, the work of deliverance begins. A buoyant, nervous theme begins *pianissimo*, in the first violins and 'celli, rising and falling against a persistent low C, tremulously held in the violas, pulsating and throbbing like an anxious heart-beat in the double basses. It rises ever higher, *crescendo e sempre più crescendo*, the wooden wind chiming in until a raging climax is reached on the chord of the dominant (over a tonic pedal), and the entire orchestra precipitates itself in unbridled fury upon the theme, whirling onward in irresistible impetuosity. The instrumentation of this passage is as original as it is overwhelmingly brilliant : all the strings (double basses included) and all the wood-wind, horns, and trumpets (as far as the last two can) play the theme itself in raging octaves, while only the three trombones play the harmony. The storm continues, now abating in violence, now blowing its fiercest, up to half-cadence in the key of E major. A *sforzando* call on a pair of horns ushers in perhaps the most poignantly pathetic second theme in all music,—a theme woven out of sobs and pitying sighs, over an accompaniment full of anxious agitation in the strings. A more buoyant and hopeful conclusion-theme sets in (still in E major, although modulation has been almost constant during the second theme), and with a superb climax brings the first part of the *allegro* to a close.

The working out is singularly original : the plan pursued is more dramatic than symphonic, and had, as far as I know, never been adopted before, although Mendelssohn afterwards followed a very similar one in parts of his overture "*Meeresstille und glückliche Fahrt*." This working-out consists almost wholly in alternating a pathetic, sobbing figure taken



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from the second theme and played, now in octaves, now in thirds, by the wood-wind, over a nervous accompaniment of the strings, in which the violins constantly harp on a figure from the first theme, with raging outbursts of fury in the whole orchestra: it is like an oft-repeated pathetic entreaty, always answered by a sterner and sterner No! The nodus of this passionate plot is cut by the trumpet-call behind the stage (as in the prison-scene in the second act of the opera itself). This twice-repeated trumpet-call in B-flat is each time answered by the brief song of thanksgiving from the same scene,—Leonore's words in the opera are, "*Ach! du bist gerettet! Grosser Gott!*"—first in B-flat, then in G-flat major. A gradual transition leads from this to the return of the first theme at the beginning of the third part. This return of the first theme is absolutely original: it comes back, not on the strings as before, but as a blithe flute solo! Berlioz was rather shocked at this flute solo: he writes of it that "it is not worthy, in my opinion, of the grand style of all the rest of the overture." But there are times when the heart of man is too full of sudden joy even for tears, when, after a long agonizing strain and an unlooked for reprieve, his whole being is literally *emptied* of emotion, and he can only—whistle. But this emotional torpor does not last long: the third part develops itself along the same general lines as the first, and leads to as wildly and frantically jubilant a coda as even Beethoven ever wrote.

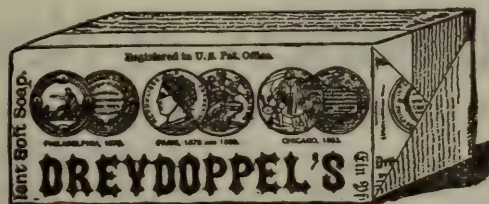
This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

SYMPHONY NO. 3, IN G MAJOR, WITH VIOLA OBLIGATA, "HAROLD IN ITALY," OPUS 16 HECTOR BERLIOZ.

(Born at la Côte-Saint-André, Isère, France, on Dec. 11, 1803; died in Paris on March 9, 1869.)

This symphony originated in Paganini's asking Berlioz to write a viola concerto for him, the great violinist having just purchased a fine old viola, and knowing of nothing in the concerto form for the instrument. Berlioz accepted the commission only after a good deal of hesitation, objecting that, to write a good concerto for viola, one must play the instrument him-

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self, and he did not. But at last he consented to try, and the idea struck him of writing an orchestral composition in several movements, in which the solo viola should play a part of a quasi-dramatic character. When he had nearly finished the sketch for the first movement, Paganini asked to see it, and was frightened by the number of rests in the viola part. "That is not the thing at all," cried he. "I am silent too long in it; what I want is to be playing all the time!" Berlioz told him that he knew from the beginning that he would be disappointed, and urged him to write the wished-for concerto himself. But for this Paganini said he had no time. So Berlioz, abandoning the idea of writing anything especially for Paganini, went on with his work in his own way. The result was the symphony with obligato viola, *Harold en Italie*, the subject being taken from Byron's *Childe Harold*.

The work was first given in public at the Conservatoire in Paris on November 23, 1834; but Berlioz introduced many alterations into the score afterwards. Paganini was present at the first performance; he expressed his delight with the work by sending Berlioz a check for twenty thousand francs the next day, which sum the poor composer devoted to paying off some crying debts, but especially to buying leisure to write his *Roméo et Juliette* symphony, which he dedicated to Paganini.

The first movement of *Harold en Italie* is entitled: "*Harold in the Mountains; scenes of melancholy, of happiness and joy.*" It begins with a long slow introduction, *Adagio* in G minor and G major (3-4 time). This opens with a fugato on a sighing, chromatic subject in sixteenth-notes, first given out in *pianissimo* by the basses, then taken up by the first violins, then by the violas, and last by the second violins, while various instruments of the wood-wind group play a more *cantabile* chromatic counter-subject against it.

This development continues for some time, until the full orchestra strikes in *fortissimo* with the tonic chord of G minor, and the harp begins some sextolet arpeggj. The modality now suddenly changes to G major; the solo viola (which, throughout the symphony, impersonates Harold himself), enters with a beautiful slow *cantilena*, which it develops at considerable length against alternate arpeggj in the harp and the clarinets; this melody is afterwards repeated in canon, with the first trumpet, bassoons, and 'celli on the antecedent, and the flutes, clarinets, oboes, and solo viola and harp on the consequent, while the violas and violins weave a cloud of cunning figural tracery about the whole.

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The main body of the movement, *Allegro* in G major (6-8 time), begins with some free preluding, after which the solo viola, accompanied by the strings, announces the first theme — a chromatic melody of uneasy, restless character — which is developed by it and the orchestra. A sudden change, by a very unusual deceptive cadence, to F major, leads to a hint at the second theme in the violas, 'celli, and bassoons, the theme itself soon appearing in the solo viola in D major (dominant of the principal key).^{*} Its somewhat brief development closes the first part of the movement, which is repeated. There is no conclusion-theme.

Here Berlioz leaves the scheme of the sonata form: his elaborate free fantasia merges into the coda of the movement, there being only one or two faint hints at anything like a third part. The coda is one long *crecendo e stringendo*, until the tempo becomes twice as fast as at the beginning of the *Allegro*.

The second movement, *Allegretto* in E major (2-4 time), is entitled: "*March of Pilgrims singing their Evening Prayer.*" This march is one of Berlioz's most original conceits. The plan of the movement is as follows: a simple march-theme is played by the strings, the melody being sometimes in the violins, sometimes in the violas, sometimes in the basses; the regular development of this simple theme is constantly interrupted by the chiming of two bells, one in high B represented by the flute, oboe, and harp), the other in medium C (represented by the horns and harp). Whenever this C-bell rings, the booming resonance of a large church-bell is suggested with singularly vivid picturesqueness by chords in repeated notes in the wood-wind and second violins. In addition to this march and tolling of bells, the solo viola (Harold) brings back reminiscences from the introductory *Adagio* of the first movement, without, however, interfering in the least with the development of the movement itself. The most striking effect is produced by the booming of the second bell, in C: it comes in on the last note of every phrase of the march-melody, no matter what chord the phrase may end on. For instance, the first phrase ends with the chord of D-sharp minor, in the midst of which the C-natural of the horns has the weirdest effect. Another peculiar effect in this march is that, no matter on what chord, nor in what key, a phrase may end, the next phrase almost in-

^{*} Melodic resemblances are curious things: this second theme of Berlioz's is, in one way, an anticipation of Offenbach's totally different-seeming "*Voici le sabre de mon père*" in *la Grande Duchesse de Gérolstein*. No two melodies could be more utterly different in character; yet both have, strictly speaking, much in common.

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variably begins in E major: it is a constant straying away from the tonic and suddenly finding yourself back there again. In the middle of the movement is an episode: the pilgrims' chaunt, a sort of choral sung alternately by the wood-wind and strings *con sordini* against a contrapuntal *pizzicato* bass, and waving arpeggj in the solo viola. Then the march returns once more, and gradually dies away.

The title of the third movement is: "*Serenade of a Mountaineer in the Abruzzi to his Mistress.*" It takes the place of the scherzo. The first part (scherzo proper) is an *Allegro assai* in C major (6-8 time), in which the piccolo-flute and oboe in octaves play a vivacious little melody in dotted, triplet rhythm, to a strumming accompaniment in the violas *divise*, and long sustained notes in the second oboe, clarinets, and bassoons. It is a vivid suggestion of the bag-pipe and small pipe of the Roman peasants. The second part (trio) is much more extended. It is based upon a pastoral *cantilena* in C major, sung by the English-horn and other wind instruments against a varied accompaniment in the strings and harp. All at once the solo viola (Harold) returns with its *Adagio* theme from the introduction of the first movement, but without in the least interrupting the development of the serenade melody; soon this *Adagio* of Harold's is reinforced by all the violins and violas. The movement closes with a return of the short scherzo, followed by a return of the serenade melody, now sung by the solo viola, while the flute takes up the original viola *Adagio*, and the other violas keep insisting upon the lively dotted-triplet rhythm of the scherzo itself.

The fourth movement is entitled: "*Orgy of Brigands; recollections of the preceding scenes.*" It begins with an *Allegro frenetico* in G minor (2-2 tim), which is soon interrupted by snatches from the preceding movements played by the solo viola. First comes a reminiscence of the introduction, then of the pilgrims' march, then of the mountaineer's serenade, then of the theme of the first movement, lastly of the introduction again, all these themes being interrupted by loud exclamations from the full orchestra. At length "Harold the dreamer" is silent and the brigands have full sway; the furious *Allegro* is developed in Berlioz's peculiar style, with all sorts of sudden changes of rhythm and key, and the most unflagging energy. The brilliant first theme is followed by a wailing second theme in the violins, and this by a terrific conclusion-theme in the wind instruments. It is probably to this conclusion-theme that Berlioz refers, in his account of conducting the symphony in Braunschweig, when he



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speaks of "brazen throats belching forth blasphemies." Curiously enough, this fourth movement is the one in the whole symphony which approaches most closely to the regular sonata form; there are the three regulation themes, and the divisions into first part, free fantasia, and third part can be clearly enough traced. In the coda two solo violins and a solo 'cello (behind the stage) come in with a faint parting reminiscence of the pilgrims' march; at which, some convulsive sobs on Harold's viola lead back to a frantic renewal of the orgy.

This symphony is scored for 2 flutes (the first of which is interchangeable with piccolo), 2 oboes (the first of which is interchangeable with English-horn), 2 clarinets, 4 horns, 2 trumpets, 2 cornets-à-pistons, 4 bassoons, 3 trombones, 1 ophicleide (or bass-tuba), cymbals, 2 tambourines, 1 pair of kettle-drums, 1 harp, 1 solo viola, and the usual strings. The score is dedicated to Humbert Ferrand.



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PROGRAMME.

Peter Ilyitch Tchaikovsky - Overture-Fantasy, "Romeo and Juliet"

Max Bruch - - - Concerto for Violin, No. 1, in G minor, Op. 26

- | | | | | | |
|---|---|---|---|---|-----|
| I. Allegro moderato (G minor) | - | - | - | - | 4-4 |
| II. Adagio (E-flat major) | - | - | - | - | 3-8 |
| III. Finale: Allegro energico (G major) | - | - | - | - | 2-2 |

Vincent d'Indy - - - - - Symphonic Variations, "Istar."

(First Time.)

Ludwig van Beethoven, Symphony No. 3, in E-flat major, "Eroica," Op. 55

- | | | | | | |
|---|---|---|---|---|-----|
| I. Allegro con brio (E-flat major) | - | - | - | - | 3-4 |
| II. Marcia funebre: Adagio assai (C minor) | - | - | - | - | 2-4 |
| III. Scherzo: Allegro vivace (E-flat major) | - | - | - | - | 3-4 |
| Trio (E-flat major) | - | - | - | - | 3-4 |
| IV. Finale: Allegro molto (E-flat major) | - | - | - | - | 2-4 |

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"ROMEO AND JULIET," OVERTURE-FANTASY AFTER SHAKSPERE.

PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

There is no opus-number given in the published full score of this composition; but Riemann gives the two overtures, *Romeo and Juliet* and *Hamlet*, as making up the composer's opus 69 together.

According to Kashkin,—in his *Reminiscences of Tchaikovsky*,—both the idea and the general scheme of this overture-fantasy were suggested to Tchaikovsky by Mily Balakireff. Kashkin writes:—

"This scheme is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: First, an introduction of a religious character, representative of Friar Lawrence, followed by an *Allegro* in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagus and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation'—in which the first theme, *allegro*, appears in its original form, and the love-theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardour of the young composer, to whom such a theme was extremely well suited."*

The plan thus suggested by Balakireff was followed out with singular obedience by Tchaikovsky, and Kashkin's account of it can serve as an adequate analysis of the composition. It should be added, however, that, in his treatment of the sonata form, Tchaikovsky has allowed himself his usual freedom; he adheres recognizably to the main outlines of the form, and shows himself as quite sufficiently imbued with its spirit, but is perfectly free in his treatment of details. Like the first movement of Liszt's *Faust* symphony, this overture-fantasy is enough in the sonata form "to swear by."

The work was first publicly performed at a concert of the Musical Society in Moscow, under the direction of Nicolai Rubinstein, on March 4, 1870. It attracted but little attention at the time, principally on account of the popular enthusiasm for Rubinstein—who had just been unlucky in a law-suit arising from an act of executive severity at the Conservatory, of

* This translation from Kashkin was published by Mr. Philip Hale in the *Boston Journal* at the time of last year's Worcester Festival.

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which he was principal, and was accordingly much sympathized with by the public at large — and the composer was unjustly forgotten in the midst of a fervent ovation to the conductor. Tchaikovsky made many changes in the score after the publication of the first edition by Bote & Bock, in Berlin, in 1871; the second edition, published in 1881, contains these alterations, and is to be regarded as permanently authentic.*

The work is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle drums, bass-drum and cymbals, harp, and the usual strings. The score bears no dedication.

CONCERTO FOR VIOLIN, NO. 1, IN G MINOR, OPUS 26 . . . MAX BRUCH.

The first movement of this concerto, *Allegro moderato* in G minor (4-4 time), opens with a short *Vorspiel*, or prelude, consisting of phrases in the wind instruments and full orchestra, interrupted by short recitative-like cadenzas in the solo instrument. This prelude has no thematic connection with the rest of the movement.

The main body of the movement begins with the close *tremolo* of the second violins and violas, over rhythmic thuds in the basses *pizzicati* and kettle-drums, against which the solo violin briefly outlines the heroic first theme. An exceedingly short orchestral intermezzo in D minor leads to the entrance of the violin on the passionate second theme, which soon settles down to the tonality of B-flat major, and is developed at some length by the solo instrument. This theme is followed by a return of the first theme in G minor in the solo instrument, leading to some extended developments in brilliant passage-work, against which phrases from the second theme keep cropping up in the accompaniment. This in turn leads to a long *fortissimo* orchestral *tutti* in which figures from the first and second themes are worked up in passage-work by the full orchestra; a return of the opening prelude, with more elaborate recitative passages for the solo violin, closes the movement, which is connected with the next one by a short transition-passage for the orchestra. It will be seen that the form of this movement is entirely irregular, and bears few traces of the sonata form.

The second movement, *Adagio* in E-flat major (3-8 time), shows a very free application of the sonata form. It is based on three principal themes

* I am indebted for these facts also to Mr. Philip Hale.

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(first, second, and conclusion theme), the first of which is in E-flat major, the second has somewhat more of the character of passage-work, and begins in G-flat major, but tends in its development to return to the tonic, the third begins in G major, and ends in the dominant B-flat major. These themes are given out in uninterrupted succession by the solo violin, to an accompaniment now in the strings, now in the wind, the most prominent phrase, the one which most surely catches the attention and is the most easily remembered, being that which begins the antithesis of the first theme. After the end of the first part of the movement, this phrase is again taken up by the solo instrument in a sort of condensed free fantasia (really nothing more than a transition-period), followed by a return of the thesis of the theme in all the orchestral strings in G-flat major. This leads to the third part, which begins irregularly in G-flat major with the first theme played high up on the E-string by the solo violin; this announcement of the thesis is followed by some modulating progressions in the orchestral strings on the principal phrase of the antithesis, accompanied with figural embroideries in the solo instrument, until the key of E-flat major is reached and the antithesis is formally repeated in that key as a strong orchestral *tutti*. Then the solo violin takes up the conclusion-theme in C major and carries it through much as before, leading to a coda in which the thesis of the first theme (in the tonic E-flat major) is played on the G-string, and the melodious antithesis in higher and higher registers of the instrument.

The third movement, Finale: *Allegro energico* in G major (2-2 time), begins, after some little orchestral preluding in E-flat major leading to the dominant of G, with the heroic, march-like first theme, given out in double-stopping and full chords by the solo instrument, accompanied by the strings *pizzicati*. The somewhat concise development of this theme is interrupted at one point by a sudden *fortissimo* irruption of the full orchestra on the thesis in the key of C major, which is immediately followed by a repetition of the theme by the solo violin, beginning in A minor and ending in G major. Then the theme is repeated and still further developed in the tonic by the full orchestra in a resounding *tutti*. The sudden and rather Lisztian shifting of tonality already noticed is characteristic of Bruch's treatment of this first theme throughout the movement. Some brilliant figural passage-work in the solo instrument now leads to the key of the

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dominant, D major, in which the full orchestra makes a brief *fortissimo* announcement of the more *cantabile* second theme, which is forthwith taken up and developed at some length by the solo instrument, the development assuming more and more of the character of brilliant passage-work and figural embroidery, until the martial first theme bursts forth, once more in the full orchestra in D major. This *tutti* leads to a return of the theme in the tonic (G major) in the solo instrument, it making sudden leaps to F-sharp major and B major in the course of its development, and leading to the second theme in the tonic, G major. Some long passage-work in the solo violin leads to a coda, beginning with a *fortissimo* orchestral *tutti* on the first theme in E-flat major, followed by the solo violin in G major. Some more brilliant passage-work brings the concerto to a close.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Joseph Joachim.

SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OPUS 55.

LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was begun in 1802, and finished in August, 1804. The full title is: *Sinfonia eroica, composta per festeggiare il sovvenire di un grand' uomo* (Heroic symphony composed to celebrate the memory of a great man). The first MS. copy of the score, prepared for the French Legation in Vienna, was inscribed to Napoleon Bonaparte, whose career Beethoven had watched with the greatest interest and admiration. But, when the composer heard the news of the *Coup d'État*, he tore off the title-page in disgust, and dedicated the symphony to Prince von Lobkowitz. The work was first given in private, at Prince von Lobkowitz's house in Vienna in December, 1804; its first public performance was at a concert given by Clément at the Theater an der Wien on Sunday evening, April 7, 1805, Beethoven himself conducting. On this occasion Beethoven played the joke upon critics and public of having it set down on the program as "*Sinfonie in Dis dur* (Symphony in D-sharp major)."

The first movement, *Allegro con brio* in E-flat major (3-4 time), opens with two crashing E-flat major chords in the full orchestra, after which the first theme is given out by the 'celli and completed by the first violins.* This theme is developed at considerable length, the development being largely in passage-work, but at times savoring almost of actual working-out. A modulation by half-cadence to the dominant, B-flat major, leads to the first subsidiary; the first phrase of this theme is gradually built up out of sporadic three-note phrases, given out in alternation by several wind instruments,—a process of which Beethoven was very fond,—until the whole orchestra takes up the figure in unison and octaves, leading to the second phrase in the strings and wind. A brilliant climax of passage-work follows, leading to a more definite cadence in B-flat major, in which key the second theme is given out by the strings and wind alternately. There is no true conclusion-theme, its place being taken by a concluding period of passage-work on figures from the first theme and its subsidiary, the first theme at

* By a curious coincidence, if indeed it was a coincidence, the sharply characteristic first four measures of this theme—the phrase which recurs most frequently in the development of the movement—are identical, note for note, with the first four measures of Mozart's Intrade to *Bastien und Bastienne*, save that the latter is in G major.

last gaining the upper hand and bringing the first part of the movement to an end. This first part is then repeated. The exceeding brevity of each one of the themes, together with the large amount of development in passage-work, at times assuming the character of actual working-out, as it does, all contribute to give this first part a distinctly modern flavor, unlike that of any symphony ever heard before it.

The free fantasia begins vaguely; but thematic figures from the first part soon begin to crop up, and the working-out goes forward with immense energy and great elaboration, moments of truly Beethovenish fury alternating with others of equally characteristic pathos. About the middle of this second part of the movement there appears a wholly new theme in the distant key of E minor; this lovely episode forms a sort of blooming oasis in the midst of the stormy working-out, which soon begins afresh with renewed vigor. Then comes the characteristically Beethovenish collapse, a few moments of atrophy after all the hard work of the free fantasia, leading to the vigorous return of the first theme in the tonic at the beginning of the third part of the movement. Just here we come upon one of Beethoven's quasi-humorous tricks. The wood-wind and horns have been alternating with hushed *tremolos* of the violins on the mysterious, ill-boding harmony of the chord of the dominant 7th and minor 9th; this mournful wailing at last leaves the first and second violins entirely alone, continuing their hushed *tremolo* on the notes A-flat and B-flat (the dissonant components of the chord of the dominant 7th in E-flat major). All of a sudden the second horn comes in with the first two measures of the first theme, which run entirely on the complete tonic chord of the key (E-flat, G, B-flat), while the violins still keep up their tremolo on A-flat and B-flat; we thus have two different and mutually irreconcilable harmonies sounding at the same time. This passage has given rise to no little discussion. But investigation has proved all such discussion to be fruitless and the passage to be really as Beethoven intended. At the first rehearsal of the symphony some persons present thought the horn-player had inadvertently taken the wrong crook, and began to find fault with him; at which Beethoven all but boxed the ears of one of them (was it Ferdinand Ries?), storming out that the horn-player was quite right, and that was the effect he wanted!

The third part of the movement stands in the regular relations to the first, allowance being made for some more extended developments at certain points, for the sake of different modulations. It ends with a long and elaborate coda, and actual "second free fantasia," in which the furious working-out of the first is exchanged for a new working-out of the sunniest, most ecstatic character.

The second movement, *Marcia-funebre; Adagio assai* in C minor (2-4 time), is probably the one Beethoven referred to after May 5, 1821, when, on hearing of Napoleon's death at St. Helena, he said: "I have already composed the proper music for that catastrophe." This was the first allusion to Napoleon he had ever been heard to make in connection with the symphony, since he tore off the title-page after the news of the *Coup d'État*. The movement begins *pianissimo e sotto voce* with the solemn, march-like theme in the first violins, accompanied by plain chords in the other strings, every note in the bass being preceded by a short upward or downward *fusée*. The theme is then repeated by the oboe, accompanied by full harmony in the clarinets, bassoons, and horns, and by full chords in the

strings, each chord being preceded in all the parts by a rapid triplet in thirty-second notes. Then the strings, in full harmony, proceed with the antithesis of the theme, followed by an elaborate development of the subject by the full orchestra, ending with a distinct closing cadence in the tonic. Next follows the second theme, in C major, melodious phrases given out by various wooden wind instruments in alternation and accompanied by persistent triplet arpeggi in the strings. This theme, too, is developed at some length, each period culminating in grand, swaying *fortissimo* chords in the full orchestra, like the tolling of great bells. Then the solemn first theme returns in C minor, in the strings as at first, but soon gives way to an elaborate fugal development and working-out of a figure, the thematic connection of which with either the first or second themes is not very apparent. Another *sotto voce* return of the first theme in the tonic is almost immediately cut short; the strings and brass, after a measure's silence, striking in *fortissimo* in A-flat major over a billowing bass in triplets, leading to some elaborate developments in passage-work, through which a tolling figure keeps sounding in the basses. This episode is continued for some time, and is followed by another, in which new suggestions of tolling bells in the strings accompany some elaborate passage-work on a sobbing figure in the strings. At last the first theme returns in the tonic, as if in fragments, in the first violins, accompanied only by a *pizzicato* bass and a few chords in the oboes and horns.

The third movement, Scherzo: *Allegro vivace* in E-flat major (3-4 time), begins with some nimble *pianissimo e staccato* triplets in the strings, upon which the oboe and first violins outline the rollicking theme. A. B. Marx says this theme is taken from an old Austrian folk-song, beginning: "*Und was ich des Tags mit der Leier verdien*," but the song itself has not been identified. This curious little theme is the basis of the whole Scherzo, although some of its figures give rise to occasional new melodic developments. The Scherzo consists of two regular sections, of which only the second (and by far the longer) is repeated. The Trio, also in E-flat major, consists of some beautiful hunting-calls on the three horns, interrupted at times by some exceedingly weird passages in octaves in the wood-wind or strings. The return of the Scherzo, after the Trio, is not a regular "repeat," but a new and somewhat more concise development of the scherzo theme.

The Finale, *Allegro molto* in E-flat major (2-4 time), is in the unusual form of a theme with variations. The double theme had been used twice before by Beethoven: first in his *Fifteen Variations with a Fugue, in E-flat major*, for pianoforte, opus 35, and again in the Finale of his ballet, *Die Geschöpfe des Prometheus*, opus 43. I call it a double theme, for the first of the two themes of the movement is in reality nothing more than the bass of the second.

The movement opens with a furious rush of all the strings, leading to some resounding chords of the dominant in the full orchestra. Then the strings give out the thesis of the first theme in *pizzicato* octaves, immediately repeating it with each note echoed in *staccato* by the flutes, clarinets, and bassoons. A loud call of all the wind instruments on the note B-flat,

followed by a softly sustained B-flat, closes this first period. Then the strings proceed to give out the antithesis of the theme in *pizzicato* as before, repeating it, after some more loud calls on B-flat from all the strings and wind, with the persistent echoes of the wood-wind. The whole character of this introductory announcement of the theme, the first furious rush of the strings, the *pizzicato* detailing of the theme itself, and the loud interruptions of the wind instruments, is very much that of a prelude to a ballet; one can almost fancy he sees the dancers pointing their toes and coming into line. The theme itself, with the incomprehensible interruptions of the wind instruments, is very peculiar, and gives a certain impression of incompleteness; its character is fully explained only when we hear the melodious second theme, of which it is really the bass. It was indeed a queer conceit of Beethoven's to take this bass as an independent theme, copying it off, note for note, rests and all!

The first two variations which now follow (in the strings) are contrapuntal. With the third variation the melodious second theme appears as a melody in the wood-wind, against brilliant running passages in the first violins, and the old theme as its bass. The fourth variation is in the shape of a very long and elaborate fugal working-out of the first theme against a counter-subject taken from the first variation, the melodious second theme coming in now and then by way of "diversion." Then follow one short and one very long variation in G minor, in the second of which the outlines of the theme are pretty well obliterated, so that it might almost be taken as a free episode on a new theme. Next comes a sunny outburst of the second theme in C major, soon leading to a new fugal working-out of the inversion of the first theme in E-flat major, against a running counter-

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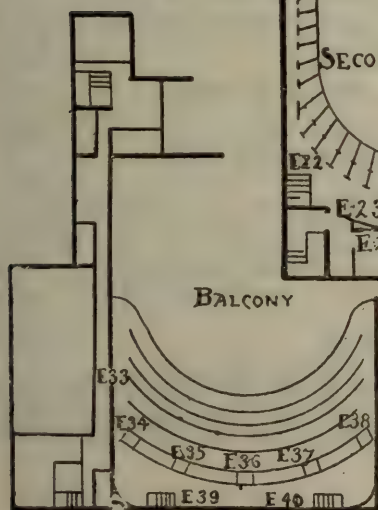
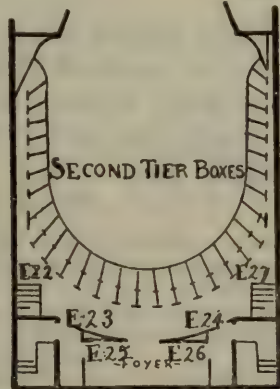
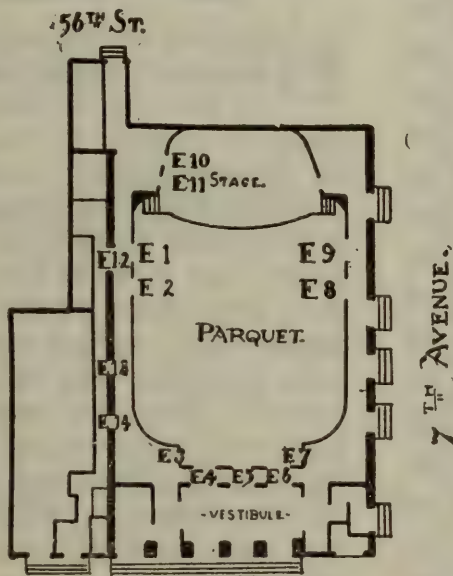
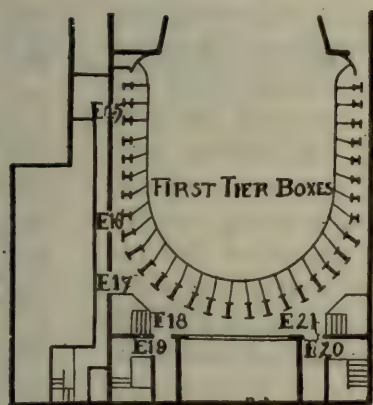
subject. This extended fugato ends at last with a hold on the chord of the dominant 7th. The tempo then changes to *Poco Andante*, and the wood-wind brings in a slower, more expressive and march-like version of the second theme, which is now worked up, together with some subsidiary counter-themes, to a glowing coda by the full orchestra, the old *Presto* rush of the strings (now reinforced by the wood-wind) returning at last as prelude to a final joyful apotheosis of the theme, with which the symphony ends.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. On a fly-leaf of the score Beethoven has put the following notice: "*La parte del Corno terzo è aggiustata della sorte, che possa eseguirsi ugualmente sul Corno primario ossia secondario* (The part of the third horn is so written as to be equally playable on a first or second horn)": a quite unusual, if not unique piece of considerateness on Beethoven's part!

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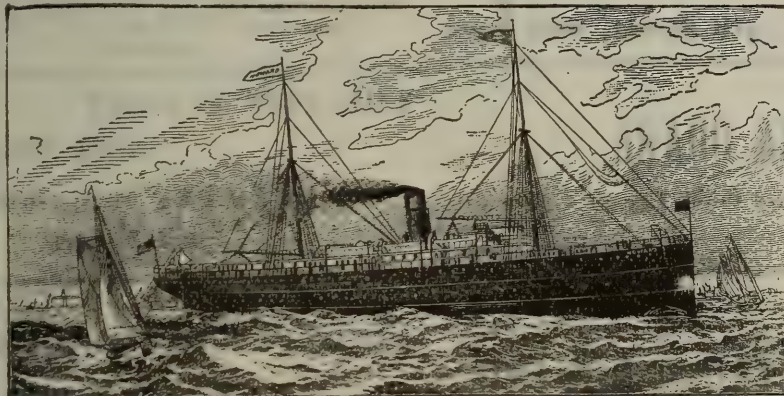
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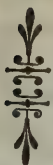
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PROGRAMME.

Robert Schumann - Symphony No. 3, in E-flat major, "Rhenish,"
Op. 97

I. Lebhaft (E-flat major)	-	-	-	-	-	3-4
II. Scherzo: Sehr mässig (C major)	-	-	-	-	-	3-4
III. Nicht schnell (A-flat major)	-	-	-	-	-	4-4
IV. Feierlich (E-flat minor)	-	-	-	-	-	4-4
V. Lebhaft (E-flat major)	-	-	-	-	-	2-2

Spohr - Concerto for Violin, No. 8, in A minor, "Gesangszene," Op. 47

I. Allegro molto (A minor)	-	-	-	-	-	4-4
II. Adagio (F major)	-	-	-	-	-	3-4
III. Allegro moderato (A minor)	-	-	-	-	-	4-4

Ludwig van Beethoven - - Overture to "Leonore," No. 3, Op. 72

Richard Wagner - Selections from "Siegfried" and "Twilight of
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SYMPHONY No. 3, IN E-FLAT MAJOR, "RHENISH," OPUS 97.

ROBERT SCHUMANN.

(Born at Zwickau, Saxony, on June 8, 1810, died at Endenich, near Bonn, on July 29, 1856.)

This symphony was written between Nov. 2 and Dec. 9, 1850. Schumann records that it was meant to convey the impressions he received during a visit to Cologne. It was first given at Düsseldorf on Feb. 6, 1851. It bears no dedication on the title-page of the score.

The form of the first movement is somewhat irregular. There is, to be sure, a regular first theme—one of those syncopated themes of which Schumann possessed the secret—announced at once by the full orchestra in E-flat major; then a second theme, which enters first in the wood-wind (in G minor, modulating to B-flat major); and later on a short chromatic ascending passage, which plays the part of a conclusion-theme, inasmuch as it leads to a cadence in B-flat which is plainly recognizable as the end of the first part of the movement. There is even an incisive figure in eighth-notes near the close of the first theme, which may stand for a first subsidiary. All this seems regular enough, and there is no doubt that the movement is conceived quite in harmony with the spirit of the sonata-form. But, if the themes themselves, the order in which they come, and the keys in which they stand, are closely enough in accordance with symphonic precedent, there is something in Schumann's treatment of them, in the whole character of this first part of the movement, which smacks strongly of novelty and the unconventional. He shows here that, with all his appreciation of the excellences of the sonata-form, and his willingness to follow out its general scheme, it had not quite become a second nature to him, that the impulse of his genius was not always quite consonant with its finer purposes, making him at times ill at ease in its *quasi*-architectural structure, and impelling him ever onward in the direction of free writing. He is so possessed with his puissant first theme—to parts of which his second fits on so nicely that it seems at times to be really part and parcel of it—that he cannot let it go. He keeps returning to it, hammering away at it in a way that almost oversteps the bounds of melodic development, and is very nearly of the nature of working-out. The interior impulse is so strong that he cannot wait for his free fantasia. He repeats this largely developed theme all over again, with its subsidiary, before he

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can prevail upon himself to pass on to his second theme. No sooner has he given us sixteen measures (the smallest regulation pattern) of the latter than he plunges straight back again into his first theme, leading it through new developments. He then merges it in a return of the second theme, but it is not long before he storms away from it once more, taking up the first again before he can make up his mind to reach the conclusion, which comes in almost as an afterthought. There is no repeat to this first part of the movement.

But, if he has devoted an unusually large part of the first part of the movement to making play with his first theme, his sense for formal equilibrium prompts him to give up the whole first half of his free fantasia to working out the second theme and the first subsidiary; and it is not until this has been done with considerable elaboration that he returns with redoubled vigor to his first. The manner in which he leads up to the third part of the movement is one of the grandest strokes in all his orchestral writing: he first brings back his first theme in the bass, in A-flat minor, then passes it on to the upper voice, in B major; then, after some further working out, he brings it back once more in F-sharp major. Then, by a return to the second theme, he modulates gradually to E-flat minor, when all of a sudden the four horns (strengthened later on by the bassoons, clarinets, and 'celli) burst forth triumphantly in E-flat major with the first theme in augmentation, following up this outbreak with a series of syncopations of absolutely Jovian power, answered in turn by the trumpets. The whole orchestra gathers itself together, and rushes on in ascending chromatic climax to precipitate itself in *double fortissimo* upon the first theme. The third part has begun! This third part, albeit somewhat curtailed, bears quite regular relations to the first, and ends with a short but strenuous *coda*.

The second movement is, in form at least, a regular *scherzo*, if it differs widely from most *scherzi* in spirit. Its theme is a modified version of the so-called *Rheinweiniied*. This theme, of a rather ponderous joviality — it has been suggested that it very well expresses the drinkers' "*Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!* (As't were five hundred hogs, we feel so cannibalic jolly!)" in the scene in Auerbach's Cellar in Goethe's *Faust* — is followed by a nimbler contrapuntal counter-theme, which is very elaborately worked up. The trio contains a passage for horns and other wind instruments of eminently Schumannesque beauty,

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in the course of which, however, the *Rheinweinlied* comes back, rather in rondo fashion.

The third movement, marked "*nicht schnell*" (not fast), is the real slow movement of the symphony. It is a charming romanza in A-flat major, in which two themes are worked up with some elaborateness. A curious resemblance between the opening phrase of the first of these—it begins the movement on the clarinets and bassoons—and "*Tu che a Dio spiegasti l'ali*," in Donizetti's *Lucia di Lammermoor* has been suggested; but it is more imaginary than real.

In the fourth movement—often known as the "Cathedral-scene"—three trombones are added to the orchestra. Schumann said that the movement was suggested to him by witnessing a solemn ceremony in Cologne Cathedral. It consists of the contrapuntal working-out of a short figure, rather than a theme, in a style that recalls at once Bach and Palestrina. Contrasted with the solemn principal figure on which the movement is based is a more nervous counter-figure, which grows more and more prominent as the music progresses.

The form of the *finale*, like that of the *finale* in the second symphony, in C major, is very peculiar: all the themes are of a character well fitted for rondo writing, and certain traits of the rondo form are noticeable at different stages of the movement; but the music presents, for the most part, a free development of a large amount of strikingly similar thematic material. Toward the end both the nervous little counter-figure and the stately principal figure of the preceding Cathedral-scene make their appearance. This *finale* is characterized by great vivacity of style and an essentially Schumannesque energy. But it shows perhaps more convincingly than any of his other *finales* how impossible it was for Schumann to make himself really at home in the rondo form, to turn its characteristic traits to the best account, and at the same time write easily and naturally. Here he, to be sure, writes spontaneously and naturally as possible; but only a few suggestive traces of the rondo form remain. One feels all the while that the rondo was what he really had in mind, but that he could not force his inspiration to flow in that channel.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings, 3 trombones being added in the fourth and fifth movements.

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CONCERTO FOR VIOLIN, No. 8, IN A MINOR, OPUS 47. . LOUIS SPOHR.

(Born at Brunswick on April 5, 1784; died at Cassel on Nov. 22, 1859.)

This composition is entitled "*Concerto nello stilo drammatico*;" it is often known as the "Gesangszene," or "Scena cantante." Spohr wrote it in 1815, on his way to Italy, with an especial view to pleasing the Italian public.

It is in the form of an operatic scena and aria, comprising recitative, cavatina, and cabaletta. It is thus in three connected movements.

The first movement, *Allegro molto* in A minor (4-4 time), opens with a short orchestral *ritornello*, after which the solo instrument enters upon an extended dramatic recitative. The second movement, *Adagio* in F major (3-4 time),—with an intermezzo in A-flat major (2-4 time),—corresponds to the slow movement of an opera aria; the melodic development, which is quite regular, is almost wholly in the solo part. A short passage of recitative-like *andante* leads over to the finale, *Allegro moderato* in A minor (4-4 time), which corresponds to the *stretto*, or cabaletta of the aria. The orchestra gives out the theme, following it up with some subsidiary passage-work. Then the solo violin enters, and develops the theme, with a new subsidiary and a more *cantabile* second theme in E-flat major (later modulating to other keys) in rondo form, the principal theme appearing at last in A major. There is a short, but brilliant cadenza just before the orchestral coda.

OVERTURE TO "LEONORE," No. 3, OPUS 72. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16 (?), 1770; died in Vienna on March 26, 1827.)

The right chronological order of Beethoven's four overtures to "Leonore" (overtures in C major, Nos. 1, 2, and 3, to "Leonore," and overture in E major, No. 4, to "Fidelio") has been much debated. In Breitkopf & Härtel's Thematic Catalogue of Beethoven's published works (1851), the first catalogue of the kind that had any pretensions to completeness, these four overtures are given under Op. 72,—the first three under "Leonore," opera in two acts (first and second versions), the fourth under "Fidelio" ("Leonore"), opera in two acts (third version). The several dates of composition are given as follows:—

Overture No. 1, composed in 1805.

Overture No. 2, composed in 1805.

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Overture No. 3, composed in 1806.

Overture No. 4, composed in 1814.

But under Op. 138 we find the following: Overture to the opera "Leonore" (C major) (Posthumous. Composed in the year 1805). See Op. 72, Overture No. 1. So even in this early catalogue the Overture No. 1 appears as a posthumous work, Op. 138 (Beethoven's latest opus-number), and also, as it were by courtesy, under Op. 72 (the opus-number of the opera "Leonore").

In Peters's edition of the full scores of these overtures they are given in the same order as in Breitkopf & Härtel's catalogue, with rather fuller commentary, and with one important change in the dates.

Overture No. 1, alleged to be to the opera "Leonore" ("Fidelio"), Op. 138. Posthumous work, composed about the year 1807.

Overture No. 2, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1805, for the first version of the opera, therefore properly to be marked as No. 1.

Overture No. 3, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1806, for the second version of the opera, and therefore properly to be marked as No 2.

Overture to the opera "Fidelio," Op. 72.

Here is the discrepancy: in the date of composition, and consequently in the proper chronological order of the Overture No. 1. If it was written in 1805, it was written certainly before the (so-called) No. 3, and probably also before the (so-called) No. 2, and was in all likelihood a work rejected by the composer, which would account for its not being published with the others during his lifetime. If, on the other hand, it was written in 1807, it was written *after* both the (so-called) Nos. 2 and 3, it was an afterthought of the composer's, and its merely posthumous publication is not so certainly to be accounted for in the same way, although Beethoven's writing still a fourth overture after it in 1814, does look as if he were not wholly satisfied with it.

Grove says that this disputed overture was written for a proposed performance of the opera in Prag, in May, 1807. "The proposal, however, was not carried out, and the overture remained, probably unperformed, till after his death." Scribner's Cyclopædia of Music and Musicians says of it, "It was rehearsed by a small orchestra at Prince Lichnowsky's, but

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was pronounced too light; first performed from MS. in Vienna, Feb. 7, 1828."

Indeed, all external evidence now points to its having been written after the (so-called) Nos. 2 and 3, and to its being properly No. 3, and not No. 1. But many musicians refuse to believe the external evidence (which is not wholly conclusive, to be sure, although it is known that the [so-called] No. 1 was considered too long in Beethoven's day, and the [so-called] No. 2 too heavy and difficult, and that the composer was asked to write a lighter overture to his opera), finding it absolutely incredible that Beethoven, after remodelling No. 2 into No. 3 (both these overtures are built upon the same general plan and of almost identically the same thematic material), should subsequently have fallen so much below the mighty No. 3 as to put out this far lighter No. 1. They thus find the internal evidence that the old, traditional numbering of these three overtures was right too strong to allow them to credit the external evidence that tends to prove it to be wrong.

But there is one bit of internal evidence to prove that the original numbering was wrong,—a piece of evidence which, as far as the present writer knows, has hitherto been overlooked. This is to be found in the treatment of the slow theme, quoted from Florestan's air, "*In des Lebens Frühlingstagen*," in the second act of the opera. This phrase appears in A-flat in the opera and in the overtures Nos. 2 and 3 (to retain the old numbering for the present); in the overture No. 1 it appears transposed to E-flat. Too much stress is not to be laid upon this mere matter of key; for this phrase appears very near the beginning of the *adagio* introduction of the overtures Nos. 2 and 3, but as an *adagio* episode in the middle of the *allegro con brio* in No. 1. Still, the fact remains that there is an alteration (in key at least) in this phrase in No. 1 which does not appear either in No. 2 or No. 3. But this is not all: apart from an intercalated measure which we find in the overtures Nos. 1 and 2, but not in No. 3, there are two important changes in the melody itself (as it appears in Florestan's air) made in the overtures Nos. 1 and 3, but which are not found in No. 2. Now, Beethoven's tendency to make such changes in his themes, as he worked them over and over again to get them to satisfy him, is universally known, as it is also abundantly proved in his sketch-books. So it is at least *prima facie* evidence that where, as here, three different versions exist of an original phrase, the one of them which diverges most from the



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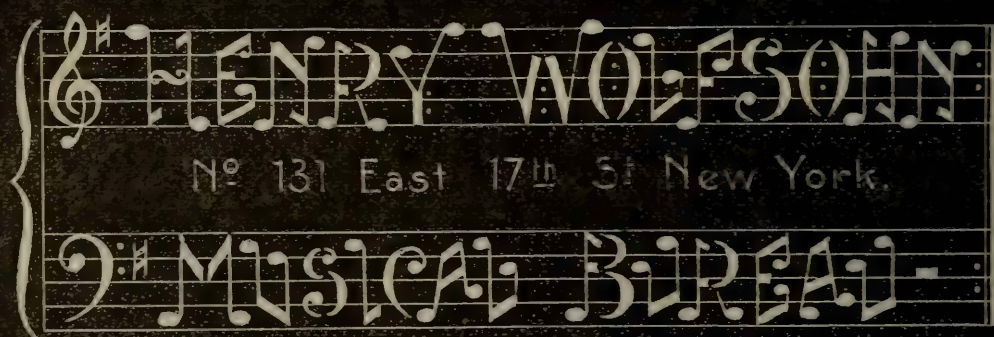
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original form is the latest. Now, it is just in this overture No. 1 that this phrase does diverge most from its form in Florestan's air: it has both the intercalated measure we find in the overture No. 2 and the two important melodic changes we find in the overture No. 3. Another difference is still more convincing: In each one of the three overtures this phrase appears with different instrumentation. In No. 2 it is given to the clarinets, bassoons, and horns, with accompanying parts for the violins, violas, and 'celli; in No. 3 it is given to the clarinets and bassoons, with accompanying parts for the violins, violas, and 'celli, and two sustained E-flats on the trombones; in No. 1, it is given to the oboes, clarinets, bassoons, and horns without strings. Now, of all these three versions, that in No. 1 sounds decidedly the clearest and best to the present writer's ear: both in No. 2 and No. 3 the passage sounds rather muddy and confused, in No. 1 it sounds to perfection. To my mind the two melodic changes indicate distinctly enough that the No. 1 version was written at least after the No. 2, while the superior effect of the instrumentation indicates that it was written after No. 3.

The overture to "Leonore" No. 3 has long been regarded as the king of overtures,—a somewhat foolish title; for, great as it is, it is perhaps no greater than the overture to "Coriolan." No work stands on an absolutely isolated pinnacle of supremacy. It begins with one of Beethoven's most daring harmonic subtleties; the key is C major; the strings, trumpets, and kettle-drums strike a short *fortissimo* G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again *piano* by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant 7th, and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major) and pass, by a deceptive cadence, through the chord of the dominant 7th and minor 9th to the chord of A-flat major. Here we have, in the short space of nine measures, a succession of keys — C major, B minor, A-flat major — such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural. The key of A-flat major once reached, the clarinets and bassoons, supported by



the strings and two sustained notes on the first and second trombones, play the opening measures of Florestan's air, "*In des Lebens Frühlingstagen*," in the second act of the opera. Then come mysterious, groping harmonies in the strings, leading to E minor, in which key the flute and first violins call to and answer each other, as if anxiously searching for something in the dark; the search grows more animated, the double-basses and wind instruments join in it, the key changes, until a terrific outburst of the whole orchestra on the chord of A-flat major announces that the thing sought for is found. But angry chords on the strings and brass, answered by plaintive wailings of the deepest pathos on the wooden wind instruments, tell that it is not a thing of joy, but rather of endless sorrow and horror. The basses repeat an imitation of the old flute and violin call, admonishing to immediate action, that the sorrow and horror be made an end of. The dominant of C major is reached: the basses alone lead on to the tonic, and, with the *allegro*, the work of deliverance begins. A buoyant, nervous theme begins *pianissimo*, in the first violins and 'celli, rising and falling against a persistent low C, tremulously held in the violas, pulsating and throbbing like an anxious heart-beat in the double basses. It rises ever higher, *crescendo e sempre più crescendo*, the wooden wind chiming in until a raging climax is reached on the chord of the dominant (over a tonic pedal), and the entire orchestra precipitates itself in unbridled fury upon the theme, whirling onward in irresistible impetuosity. The instrumentation of this passage is as original as it is overwhelmingly brilliant: all the strings (double basses included) and all the wood-wind, horns, and trumpets (as far as the last two can) play the theme itself in raging octaves, while only the three trombones play the harmony. The storm continues, now abating in violence, now blowing its fiercest, up to half-cadence in the key of E major. A *sforzando* call on a pair of horns ushers in perhaps the most poignantly pathetic second theme in all music,—a theme woven out of sobs and pitying sighs, over an accompaniment full of anxious agitation in the strings. A more buoyant and hopeful conclusion-theme sets in (still in E major, although modulation has been almost constant during the second theme), and with a superb climax brings the first part of the *allegro* to a close.

The working out is singularly original: the plan pursued is more dramatic than symphonic, and had, as far as I know, never been adopted before, although Mendelssohn afterwards followed a very similar one in parts of his overture "*Meeresstille und glückliche Fahrt*." This working-



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out consists almost wholly in alternating a pathetic, sobbing figure taken from the second theme and played, now in octaves, now in thirds, by the wood-wind, over a nervous accompaniment of the strings, in which the violins constantly harp on a figure from the first theme, with raging outbursts of fury in the whole orchestra: it is like an oft-repeated pathetic entreaty, always answered by a sterner and sterner No! The nodus of this passionate plot is cut by the trumpet-call behind the stage (as in the prison-scene in the second act of the opera itself). This twice-repeated trumpet-call in B-flat is each time answered by the brief song of thanksgiving from the same scene,—Leonore's words in the opera are, "*Ach! du bist gerettet! Grosser Gott!*"—first in B-flat, then in G-flat major. A gradual transition leads from this to the return of the first theme at the beginning of the third part. This return of the first theme is absolutely original: it comes back, not on the strings as before, but as a blithe flute solo! Berlioz was rather shocked at this flute solo: he writes of it that "it is not worthy, in my opinion, of the grand style of all the rest of the overture." But there are times when the heart of man is too full of sudden joy even for tears, when, after a long agonizing strain and an unlooked for reprieve, his whole being is literally *emptied* of emotion, and he can only—whistle. But this emotional torpor does not last long: the third part develops itself along the same general lines as the first, and leads to as wildly and frantically jubilant a coda as even Beethoven ever wrote.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

SELECTIONS FROM "SIEGFRIED" AND "TWILIGHT OF THE GODS."

RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

SIEGFRIED'S PASSING THROUGH THE FIRE TO BRÜNNHILDE'S ROCK ("SIEGFRIED," ACT III., SCENE 2), MORNING DAWN, AND SIEGFRIED'S TRIP UP THE RHINE ("TWILIGHT OF THE GODS," PROLOGUE).

These selections from the last two of the *Nibelungen* dramas were made for concert use by Hans Richter. His score is in MS. and is a faithful reproduction of the respective passages in Wagner's scores, no changes being made in the instrumentation; here and there indications in red ink

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show how the music may be adapted to a smaller orchestra, but these indications may be followed or not, according to the orchestral resources at command.

The selections begin with the scene where Siegfried, after shattering Wotan's spear with his sword Nothung, follows the Forest Bird to the fire that encompasses the rock on which Brünnhilde was put to sleep by Wotan in the last scene of *The Valkyria*, and the young hero passes through the flames to discover the sleeping dis-valkyred Valkyria. Beneath a rustling in the strings, the bassoons and double-basses give out softly the VOLSUNG-motive, which is immediately followed by the first phase of the SIEGFRIED-motive on the horn; then come the various figures of the BIRD-motive in the wood-wind, the SIEGFRIED-motive sounding once more in the bass-trumpet. A short and brilliant *crescendo* leads to the FIRE-motive in the strings, wood-wind, and first quartet of horns, while the second quartet of horns ring out joyously in unison with SIEGFRIED'S HORN-CALL, typifying the hero's passage through the flames. All this fire-music is virtually the same as in the last scene ("*Feuerzauber*") in *The Valkyria*, save that here we keep hearing the SIEGFRIED-motive, SIEGFRIED'S HORN-CALL, and parts of the BIRD-motive sounding through the whirring and crackling of the fire, and frequent recurrences of a certain harmonic progression (chord of the dominant 7th and major 9th, with its resolution), which recalls the RHINE-DAUGHTERS' SHOUT OF TRIUMPH, seem to bear some reference to the Rhine-gold—that is, to the Ring, which Siegfried wears on his finger. As the fire-music gradually dies away and the young hero is supposed to reach the top of Brünnhilde's Rock, we begin to hear scraps of the SLUMBER-motive, first in the higher wood-wind, then in other parts of the orchestra, showing that Siegfried is drawing near the sleeping Brünnhilde. As this motive sinks into the mellow tones of the bass-clarinet during the silence of all the rest of the orchestra except the horns and harp, the trombones softly give out the solemn harmonies of the FATE-motive. Then the first violins, wholly unaccompanied, sing a long passage, based on the FREIA-motive, the significance of which here is probably that Freia was the goddess of Youth and Love.* This curious "solo for all the violins," which is only once

*Throughout the *Nibelungen* dramas Wagner seems to attribute associations with Love or Eternal Youth to this motive of Freia's. It runs through the accompaniment to Loge's Narrative in *The Rhine-gold*, in which he speaks of "no man's being willing to forego Woman's delight and worth"; it appears again at the mention of the "*Wunschnädchen*" (the Valkyrior, in their capacity of eternally youthful cup-bearers at the feasts of the gods and heroes in Valhalla), in the scene where Brünnhilde announces to Siegmund his approaching death, in the second act of *The Valkyria*. There are other passages, too, in which the motive can bear no possible reference to Freia herself, but merely to her function as goddess of Youth and Love.

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interrupted by the solemn FATE-motive in the trombones, has very much the character of the (also unaccompanied) violin-passage where "Faust examines with passionate curiosity the interior of Margaret's room" in Berlioz's *Damnation de Faust*, Part III., Scene 9, and, like it, seems to suggest the idea of looking round and searching for something; it also well paints the "blessed waste on blissful heights" Siegfried finds on the top of the Brünnhildenstein. After some calm, peaceful harmonies in the woodwind, the violins take up the motive again, and then all dies away.

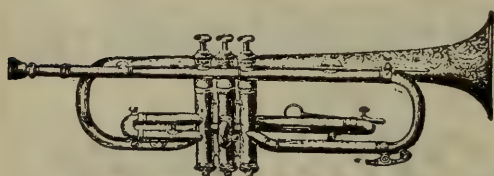
Here we pass to the next selection, the Morning Dawn in the Prologue of *Twilight of the Gods*, just before Siegfried and Brünnhilde come out from their nuptial cave. Once more the trombones softly give out the dread FATE-motive, and the 'celli play a weird *pianissimo* passage, as if groping in the dark. Soon the horns softly give out a fragment of a new motive, that of SIEGFRIED THE HERO;* then the 'celli go on with their groping, and the horns once more give out their new motive. The clarinet, answered by the bass-clarinet, now comes in with a new BRÜNNHILDE-motive,† which is soon taken up by the violins and 'celli, and strongly worked up in a short *crescendo* climax by fuller and fuller orchestra as a tone-painting of sunrise, until with the full glory of day the motive of SIEGFRIED THE HERO bursts forth in its complete shape *fortissimo* in all the brass, some of the trumpets, horns, and trombones sounding the motive of the RIDE OF THE VALKYRIOR (in allusion to Brünnhilde's *quondam* estate) between the phrases, against brilliant arpeggi in the violins and harps. Here Richter makes a long skip to the rapturous closing measures of the ensuing parting scene between Siegfried and Brünnhilde, a passionate climax worked up on two motives, neither of which has yet appeared in these selections; the first of these is taken from Siegfried's WANDER-SONG in the first act of *Siegfried*, the second is the motive of BRÜNNHILDE'S LOVE. The top of the climax is reached with the resounding recurrence in *fortissimo* of parts of the motives of SIEGFRIED THE HERO and the RIDE OF THE VALKYRIOR in the full orchestra; the first of these, together with other motives already heard, is worked up in a brilliant passage which at last dies away with a

* This motive of *Siegfried the Hero* is note for note the same as *Siegfried's Horn-call*, but is in so totally different a rhythm that one can hardly recognize it as the same. Wherever it appears in the Tetralogy it is always in full harmony.

† This new *Brünnhilde-motive*, which appears here for the first time in the whole Tetralogy, is especially to be associated with Brünnhilde the Wife, no longer Brünnhilde the Valkyria.

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decrecendo allusion to the motive of LOVE'S GREETING (from *Siegfried*, Act III., Scene 3) in the clarinet and 'celli. Over a low sustained C in the horn and a soft roll of the kettle-drums, a horn now rings out gayly with SIEGFRIED'S HORN-CALL, which is softly answered by the bass-clarinet with the BRÜNNHILDE-motive; the HORN-CALL sounds again, and an upward rush of the first violins leads to a *fortissimo* outburst of the whole orchestra on the FLIGHT-motive (from *The Rhine-gold*, Scene 2), which soon merges into Siegfried's WANDER-SONG, a brief and vigorous working-up of which leads to the orchestral Scherzo which serves as an Interlude between the Prologue and first act of *Twilight of the Gods*, and is called by Wagner "*Siegfrieds Rheinfahrt* (Siegfried's Trip up the Rhine)."

This Scherzo is in three parts. The first, *Rasch* (*Allegro*) in F major (3-4 time), presents a simultaneous working-up of SIEGFRIED'S HORN-CALL and part of the FIRE-motive, the WANDER-SONG coming in after a while in the bass. The second part begins with a resounding outburst of the full orchestra in A major, all the brass and wood-wind uniting on the RHINE-motive, against which the strings play billowing arpeggj. The even flow of this motive is interrupted at one point by a sudden skip to the key of E-flat major (chord of the 6th) and a *fortissimo* announcement of one of the versions of the motive of RENUNCIATION OF LOVE by all the wind, while the strings keep up their billowing arpeggj; as the RHINE-motive dies away after this forbidding outburst, we come to the third part of the Interlude (E-flat major, 9-8 time), which opens loudly and joyously with the RHINE-DAUGHTERS' SHOUT OF TRIUMPH against a figure from the HORN-CALL in the bassoons, bass-trumpet, and trombone, and soon merges into an orchestral setting of the RHINE-DAUGHTERS' LAMENT; this in turn is followed by some free developments of the RING-motive which gradually sink back to *pianissimo* as the horns and then the bass-trumpet softly sound the RHINE-GOLD-motive, and at last the trumpets and trombones give out the dread harmonies of the motive of the NIBELUNGS' POWER FOR EVIL, and the Interlude ends. In order to avoid this tragic conclusion to a series of selections that have been almost constantly joyful in character, Richter has here added a few measures of the stately VALHALLA-motive (from *The Rhine-gold*, Scene 2) as a sort of closing apotheosis.

Except that the "Bayreuth"-tubas do not appear in them, these selections call into play the full force of the *Nibelungen* orchestra.

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Programme.

Antonín Dvořák - - - - Overture, "Carnival," Op. 92

Max Bruch - - Concerto for Violin, No. 1, in G minor, Op. 26

- | | | | | | |
|---|---|---|---|---|-----|
| I. Allegro moderato (G minor) | - | - | - | - | 4-4 |
| II. Adagio (E-flat major) | - | - | - | - | 3-8 |
| III. Finale: Allegro energico (G major) | - | - | - | - | 2-2 |

Peter Ilyitch Tchaikovsky - Overture-Fantasy, "Romeo and Juliet"

Ludwig van Beethoven, Symphony No. 3, in E-flat major, "Eroica," Op. 55

- | | | | | | |
|---|---|---|---|---|-----|
| I. Allegro con brlo (E-flat major) | - | - | - | - | 3-4 |
| II. Marcia funebre: Adagio assai (C minor) | - | - | - | - | 2-4 |
| III. Scherzo: Allegro vivace (E-flat major) | - | - | - | - | 3-4 |
| Trio (E-flat major) | - | - | - | - | 3-4 |
| IV. Finale: Allegro molto (E-flat major) | - | - | - | - | 2-4 |

SOLOIST:

LADY HALLÉ (Norman Neruda).

OVERTURE, "CARNIVAL," OPUS 92 ANTONÍN DVOŘÁK.

(Born at Nelahozeves (Mülhausen), near Kralup, Bohemia, on Sept. 8, 1841; still living.)

This overture begins in a joyous *fortissimo* of the whole orchestra with the brilliant first theme, *Allegro* in A major (2-2 time); this theme is very fully developed, its initial phrases returning again after a while, to round off the period. It is followed, still in *fortissimo* and in the same key, by an equally brilliant subsidiary, which is more concisely stated. Then comes some softer contrapuntal passage-work in the strings and some of the wood-wind on another subsidiary figure, leading to some further developments on the first theme. A diminishing passage on the initial figure of the first theme leads to the entrance of the second theme, *Poco tranquillo*, in E minor, the first and second violins playing the melody in octaves over a waving arpeggio accompaniment in the second violins and violas, while the oboe and clarinet come in with graceful little counter-figures between the phrases; the theme is further developed by the wood-wind in octaves, the violins now coming in between the phrases with gracefully flowing figures. A conclusion-theme in G major follows almost immediately, and is worked up at considerable length and with great brilliancy, ending in the dominant of the principal key (E major). Now the first theme returns in the violins, against ascending diminished 7th arpeggj in the wood-wind and harp (which latter instrument here enters for the first time); you think the free fantasia is beginning; but, as the passage goes on diminishing and getting vaguer and vaguer, you see that it is merely transitional; a *fortissimo*, long-held and diminished G-natural in the first violins and horn, leads over to a free episode on new material.

The movement now changes to *Andantino con moto* in G major (3-8 time). The second violins and violas *divisi* and *con sordini* hold high sustained harmonies, while the English-horn attacks an obstinate little pastoral figure which it keeps repeating over and over again, and the flute and oboe outline a graceful melody. An answer comes softly from the horn, over a waving *tremolo* in the muted first violins. The melody is then developed by various orchestral combinations, leading at last to a return of the original *Allegro alla breve*, now in G minor, and of fragments of the first theme in the violins against the diminished 7th arpeggj in the wood-wind and harp. Now the real free fantasia begins, and runs principally on an elaborate working-out of the subsidiaries to the first theme, against a new running, contrapuntal counter-theme. After a while scraps of the first theme return and a brief climax of passage-work leads back to the tonic key of A major, and with it to the beginning of the third part of the overture.

The first theme now returns *fortissimo* in all its glory, but is far more extendedly developed than in the first part, the development assuming more and more the character of passage-work, until — skipping over all the subsidiaries and the second theme — the climax leads to a resounding return of the brilliant conclusion-theme (now in a somewhat altered rhythm), and a short Coda brings the work to a most effective end.

This overture is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 harp, 1 pair of kettle-drums, cymbals, tambourine, triangle, and the usual strings.

CONCERTO FOR VIOLIN, NO. 1, IN G MINOR, OPUS 26 . . . MAX BRUCH.

The first movement of this concerto, *Allegro moderato* in G minor (4-4 time), opens with a short *Vorspiel*, or prelude, consisting of phrases in the wind instruments and full orchestra, interrupted by short recitative-like

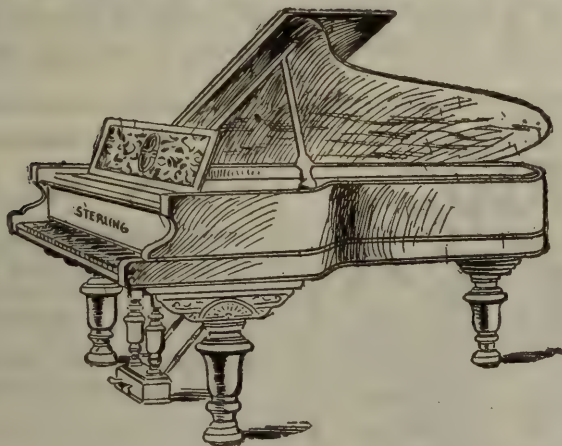
cadenzas in the solo instrument. This prelude has no thematic connection with the rest of the movement.

The main body of the movement begins with the close *tremolo* of the second violins and violas, over rhythmic thuds in the basses *pizzicati* and kettle-drums, against which the solo violin briefly outlines the heroic first theme. An exceedingly short orchestral intermezzo in D minor leads to the entrance of the violin on the passionate second theme, which soon settles down to the tonality of B-flat major, and is developed at some length by the solo instrument. This theme is followed by a return of the first theme in G minor in the solo instrument, leading to some extended developments in brilliant passage-work, against which phrases from the second theme keep cropping up in the accompaniment. This in turn leads to a long *fortissimo* orchestral *tutti* in which figures from the first and second themes are worked up in passage-work by the full orchestra; a return of the opening prelude, with more elaborate recitative passages for the solo violin, closes the movement, which is connected with the next one by a short transition-passage for the orchestra. It will be seen that the form of this movement is entirely irregular, and bears few traces of the sonata form.

The second movement, *Adagio* in E-flat major (3-8 time), shows a very free application of the sonata form. It is based on three principal themes (first, second, and conclusion theme), the first of which is in E-flat major, the second has somewhat more of the character of passage-work, and begins in G-flat major, but tends in its development to return to the tonic, the third begins in G major, and ends in the dominant B-flat major. These themes are given out in uninterrupted succession by the solo violin, to an accompaniment now in the strings, now in the wind, the most prominent phrase, the one which most surely catches the attention and is the most

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easily remembered, being that which begins the antithesis of the first theme. After the end of the first part of the movement, this phrase is again taken up by the solo instrument in a sort of condensed free fantasia (really nothing more than a transition-period), followed by a return of the thesis of the theme in all the orchestral strings in G-flat major. This leads to the third part, which begins irregularly in G-flat major with the first theme played high up on the E-string by the solo violin; this announcement of the thesis is followed by some modulating progressions in the orchestral strings on the principal phrase of the antithesis, accompanied with figural embroideries in the solo instrument, until the key of E-flat major is reached and the antithesis is formally repeated in that key as a strong orchestral *tutti*. Then the solo violin takes up the conclusion-theme in C major and carries it through much as before, leading to a coda in which the thesis of the first theme (in the tonic E-flat major) is played on the G-string, and the melodious antithesis in higher and higher registers of the instrument.

The third movement, Finale: *Allegro energico* in G major (2-2 time), begins, after some little orchestral preluding in E-flat major leading to the dominant of G, with the heroic, march-like first theme, given out in double-stopping and full chords by the solo instrument, accompanied by the strings *pizzicati*. The somewhat concise development of this theme is interrupted at one point by a sudden *fortissimo* irruption of the full orchestra on the thesis in the key of C major, which is immediately followed by a repetition of the theme by the solo violin, beginning in A minor and ending in G major. Then the theme is repeated and still further developed in the tonic by the full orchestra in a resounding *tutti*. The sudden and rather Lisztian shifting of tonality already noticed is characteristic of Bruch's treatment of this first theme throughout the movement. Some brilliant figural passage-work in the solo instrument now leads to the key of the dominant, D major, in which the full orchestra makes a brief *fortissimo* announcement of the more *cantabile* second theme, which is forthwith taken up and developed at some length by the solo instrument, the development assuming more and more of the character of brilliant passage-work and figural embroidery, until the martial first theme bursts forth, once more in the full orchestra in D major. This *tutti* leads to a return of the theme in the tonic (G major) in the solo instrument, it making sudden leaps to F-



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sharp major and B major in the course of its development, and leading to the second theme in the tonic, G major. Some long passage-work in the solo violin leads to a coda, beginning with a *fortissimo* orchestral *tutti* on the first theme in E-flat major, followed by the solo violin in G major. Some more brilliant passage-work brings the concerto to a close.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score is dedicated to Joseph Joachim.

“ROMEO AND JULIET,” OVERTURE-FANTASY AFTER SHAKSPERE.

PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

There is no opus-number given in the published full score of this composition; but Riemann gives the two overtures, *Romeo and Juliet* and *Hamlet*, as making up the composer's opus 69 together.

According to Kashkin,—in his *Reminiscences of Tchaikovsky*,—both the idea and the general scheme of this overture-fantasy were suggested to Tchaikovsky by Mily Balakireff. Kashkin writes:—

“This scheme is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir-trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: First, an introduction of a religious character, representative of Friar Lawrence, followed by an *Allegro* in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagus and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject in D-flat major), succeeded by the elaboration of both subjects. The so-called ‘development’—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the ‘recapitulation’—in which the first theme, *allegro*, appears in its original form, and the love-theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the



ardour of the young composer, to whom such a theme was extremely well-suited."*

The plan thus suggested by Balakireff was followed out with singular obedience by Tchaikovsky, and Kashkin's account of it can serve as an adequate analysis of the composition. It should be added, however, that, in his treatment of the sonata form, Tchaikovsky has allowed himself his usual freedom; he adheres recognizably to the main outlines of the form, and shows himself as quite sufficiently imbued with its spirit, but is perfectly free in his treatment of details. Like the first movement of Liszt's *Faust* symphony, this overture-fantasy is enough in the sonata form "to swear by."

The work is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum and cymbals, harp, and the usual strings. The score bears no dedication.†

SYMPHONY NO. 3, IN E-FLAT MAJOR, "EROICA," OPUS 55.

LUDWIG VAN BEETHOVEN.

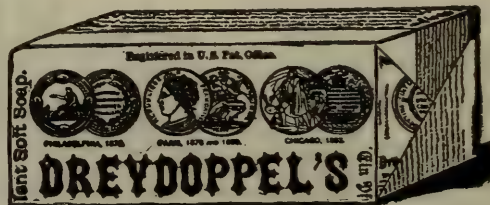
(Born in Bonn on Dec. 16, probably 1770; died in Vienna on March 26, 1827.)

This symphony was begun in 1802, and finished in August, 1804. The full title is: *Sinfonia eroica, oposta per festeggiare il sovvenire di un grand' uomo* (Heroic symphony composed to celebrate the memory of a great man). The first MS. copy of the score, prepared for the French Legation in Vienna, was inscribed to Napoleon Bonaparte, whose career Beethoven had watched with the greatest interest and admiration. But, when the composer heard the news of the *Coup d'État*, he tore off the title-page in disgust, and dedicated the symphony to Prince von Lobkowitz. The work was first given in private, at Prince von Lobkowitz's house in Vienna in December, 1804; its first public performance was at a concert given by Clément at the Theater an der Wien on Sunday evening, April 7, 1805, Beethoven himself conducting. On this occasion Beethoven played the joke upon critics and public of having it set down on the program as "*Sinfonie in Dis dur* (Symphony in D-sharp major)."

The first movement, *Allegro con brio* in E-flat major (3-4 time), opens with two crashing E-flat major chords in the full orchestra, after which the

* This translation from Kashkin was published by Mr. Philip Hale in the *Boston Journal* at the time of last year's Worcester Festival.

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first theme is given out by the 'celli and completed by the first violins.* This theme is developed at considerable length, the development being largely in passage-work, but at times savoring almost of actual working-out. A modulation by half-cadence to the dominant, B-flat major, leads to the first subsidiary; the first phrase of this theme is gradually built up out of sporadic three-note phrases, given out in alternation by several wind instruments,—a process of which Beethoven was very fond,—until the whole orchestra takes up the figure in unison and octaves, leading to the second phrase in the strings and wind. A brilliant climax of passage-work follows, leading to a more definite cadence in B-flat major, in which key the second theme is given out by the strings and wind alternately. There is no true conclusion-theme, its place being taken by a concluding period of passage-work on figures from the first theme and its subsidiary, the first theme at last gaining the upper hand and bringing the first part of the movement to an end. This first part is then repeated. The exceeding brevity of each one of the themes, together with the large amount of development in passage-work, at times assuming the character of actual working-out, as it does, all contribute to give this first part a distinctly modern flavor, unlike that of any symphony ever heard before it.

The free fantasia begins vaguely; but thematic figures from the first part soon begin to crop up, and the working-out goes forward with immense energy and great elaboration, moments of truly Beethovenish fury alternating with others of equally characteristic pathos. About the middle of this second part of the movement there appears a wholly new theme in the distant key of E minor; this lovely episode forms a sort of blooming oasis in the midst of the stormy working-out, which soon begins afresh with renewed vigor. Then comes the characteristically Beethovenish collapse, a few moments of atrophy after all the hard work of the free fantasia, leading to the vigorous return of the first theme in the tonic at the beginning of the third part of the movement. Just here we come upon one of Beethoven's quasi-humorous tricks. The wood-wind and horns have been alternating with hushed *tremolos* of the violins on the mysterious, ill-boding harmony of the chord of the dominant 7th and minor 9th; this mournful wailing at last leaves the first and second violins entirely alone, continuing their

* By a curious coincidence, if indeed it was a coincidence, the sharply characteristic first four measures of this theme—the phrase which recurs most frequently in the development of the movement—are identical, note for note, with the first four measures of Mozart's Intrade to *Bastien und Bastienne*, save that the latter is in G major.

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		"	" When the Boys come Home "

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hushed *tremolo* on the notes A-flat and B-flat (the dissonant components of the chord of the dominant 7th in E-flat major). All of a sudden the second horn comes in with the first two measures of the first theme, which run entirely on the complete tonic chord of the key (E-flat, G, B-flat), while the violins still keep up their tremolo on A-flat and B-flat; we thus have two different and mutually irreconcilable harmonies sounding at the same time. This passage has given rise to no little discussion. But investigation has proved all such discussion to be fruitless and the passage to be really as Beethoven intended. At the first rehearsal of the symphony some persons present thought the horn-player had inadvertently taken the wrong crook, and began to find fault with him; at which Beethoven all but boxed the ears of one of them (was it Ferdinand Ries?), storming out that the horn-player was quite right, and that was the effect he wanted!

The third part of the movement stands in the regular relations to the first, allowance being made for some more extended developments at certain points, for the sake of different modulations. It ends with a long and elaborate coda, and actual "second free fantasia," in which the furious working-out of the first is exchanged for a new working-out of the sunniest, most ecstatic character.

The second movement, *Marcia funebre; Adagio assai* in C minor (2-4 time), is probably the one Beethoven referred to after May 5, 1821, when, on hearing of Napoleon's death at St. Helena, he said: "I have already composed the proper music for that catastrophe." This was the first allusion to Napoleon he had ever been heard to make in connection with the symphony, since he tore off the title-page after the news of the *Coup d'État*. The movement begins *pianissimo e sotto voce* with the solemn, march-like theme in the first violins, accompanied by plain chords in the other strings, every note in the bass being preceded by a short upward or downward *fusée*. The theme is then repeated by the oboe, accompanied by full harmony in the clarinets, bassoons, and horns, and by full chords in the strings, each chord being preceded in all the parts by a rapid triplet in thirty-second notes. Then the strings, in full harmony, proceed with the antithesis of the theme, followed by an elaborate development of the subject by the full orchestra, ending with a distinct closing cadence in the tonic. Next follows the second theme, in C major, melodious phrases given out by various wooden wind instruments in alternation and accompanied by persistent triplet *arpeggi* in the strings. This theme, too, is developed at some length, each period culminating in grand, swaying *fortissimo* chords in the full orchestra, like the tolling of great bells. Then the solemn first theme returns in C minor, in the strings as at first, but soon gives way to an elaborate fugal development and working-out of a figure, the thematic connection of which with either the first or second themes is not very apparent. Another *sotto voce* return of the first theme in the tonic is almost immediately cut short; the strings and brass, after a measure's silence, striking in *fortissimo* in A-flat major over a billowing bass in triplets, leading to some elaborate developments in passage-work, through which a tolling figure keeps sounding in the basses. This episode is continued for some time, and is followed by another, in which new suggestions of tolling bells in the strings accompany some elaborate passage-work on a sobbing figure in the strings. At last the first theme returns in the tonic, as if in fragments, in the first violins, accompanied only by a *pizzicato* bass and a few chords in the oboes and horns.

The third movement, *Scherzo: Allegro vivace* in E-flat major (3-4 time), begins with some nimble *pianissimo e staccato* triplets in the strings, upon which the oboe and first violins outline the rollicking theme. A. B. Marx says this theme is taken from an old Austrian folk-song, beginning: "*Und*

was ich des Tags mit der Leier verdien," but the song itself has not been identified. This curious little theme is the basis of the whole Scherzo, although some of its figures give rise to occasional new melodic developments. The Scherzo consists of two regular sections, of which only the second (and by far the longer) is repeated. The Trio, also in E-flat major, consists of some beautiful hunting-calls on the three horns, interrupted at times by some exceedingly weird passages in octaves in the wood-wind or strings. The return of the Scherzo, after the Trio, is not a regular "repeat," but a new and somewhat more concise development of the scherzo theme.

The Finale, *Allegro molto* in E-flat major (2-4 time), is in the unusual form of a theme with variations. The double theme had been used twice before by Beethoven: first in his *Fifteen Variations with a Fugue, in E-flat major*, for pianoforte, opus 35, and again in the Finale of his ballet, *Die Geschöpfe des Prometheus*, opus 43. I call it a double theme, for the first of the two themes of the movement is in reality nothing more than the bass of the second.

The movement opens with a furious rush of all the strings, leading to some resounding chords of the dominant in the full orchestra. Then the strings give out the thesis of the first theme in *pizzicato* octaves, immediately repeating it with each note echoed in *staccato* by the flutes, clarinets, and bassoons. A loud call of all the wind instruments on the note B-flat, followed by a softly sustained B-flat, closes this first period. Then the strings proceed to give out the antithesis of the theme in *pizzicato* as before, repeating it, after some more loud calls on B-flat from all the strings and wind, with the persistent echoes of the wood-wind. The whole character of this introductory announcement of the theme, the first furious rush of the strings, the *pizzicato* detailing of the theme itself, and the loud interruptions of the wind instruments, is very much that of a prelude to a ballet; one can almost fancy he sees the dancers pointing their toes and coming into line. The theme itself, with the incomprehensible interruptions of the wind instruments, is very peculiar, and gives a certain impression of incompleteness; its character is fully explained only when we hear the melodious second theme, of which it is really the bass. It was indeed a queer conceit of Beethoven's to take this bass as an independent theme, copying it off, note for note, rests and all!

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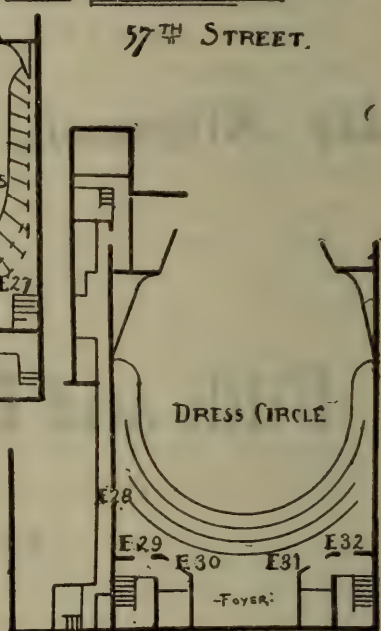
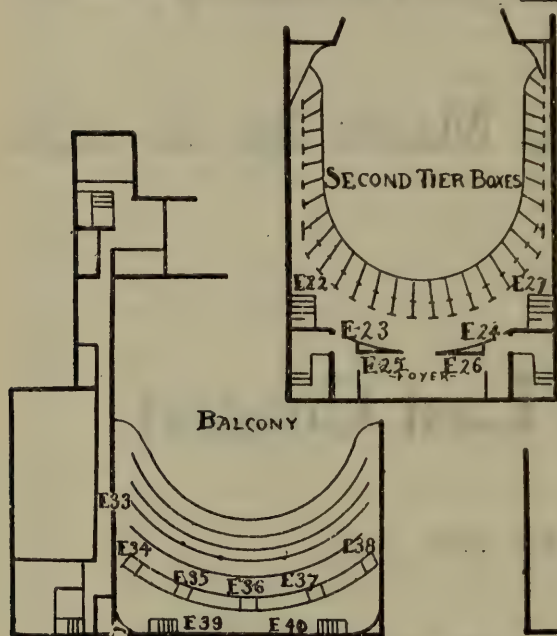
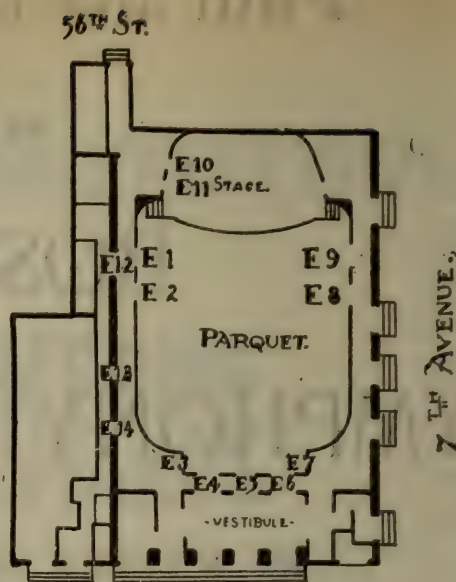
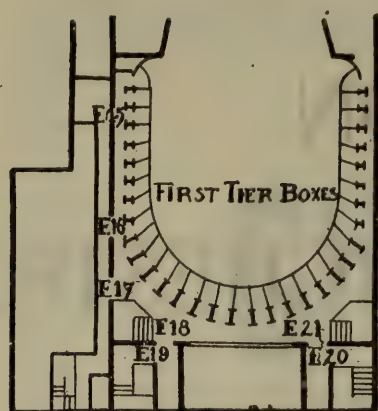
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This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. On a fly-leaf of the score Beethoven has put the following notice: "*La parte del Corno terzo è agguistata della sorte, che possa eseguirsi ugualmente sul Corno primario ossia secondario* (The part of the third horn is so written as to be equally playable on a first or second horn)": a quite unusual, if not unique piece of considerateness on Beethoven's part!

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PROGRAMME.

Peter Ilyitch Tchaikovsky - Overture-Fantasy, "Romeo and Juliet"

Louis Spohr Concerto for Violin, No. 8, in A minor, "Scena cantante,"
Op. 47.

I. Allegro molto (A minor)	-	-	-	-	-	4-4
II. Adagio (F major)	-	-	-	-	-	3-4
III. Allegro moderato (A minor)	-	-	-	-	-	4-4

Hector Berlioz - Symphony No. 3, in G major, with Viola obligata,
"Harold in Italy," Op. 16

(Viola obligata by Mr. FRANZ KNEISEL.)

I. Harold in the Mountains: Scenes of Melancholy, Happiness, and Joy:						
Adagio (G major)	-	-	-	-	-	3-4
Allegro (G major)	-	-	-	-	-	6-8
II. March of Pilgrims, singing their Evening Hymn:						
Allegretto (E major)	-	-	-	-	-	2-4
III. Serenade of a Mountaineer of the Abruzzi to his Mistress:						
Allegro assai (C major)	-	-	-	-	-	6-8
Allegretto (C major)	-	-	-	-	-	6-8
IV. Orgy of Brigands: Allegro frenetico (G minor)						2-2

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"ROMEO AND JULIET," OVERTURE-FANTASY AFTER SHAKSPERE.

PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

There is no opus-number given in the published full score of this composition; but Riemann gives the two overtures, *Romeo and Juliet* and *Hamlet* as making up the composer's opus 69 together.

According to Kashkin,—in his *Reminiscences of Tchaikovsky*,—both the idea and the general scheme of this overture-fantasy were suggested to Tchaikovsky by Mily Balakireff. Kashkin writes:—

"This scheme is always associated in my mind with the memory of a lovely day in May, with verdant forests and tall fir trees, among which we three were taking a walk. Balakireff understood, to a great extent, the nature of Tchaikovsky's genius, and knew that it was adequate to the subject he suggested. Evidently he himself was taken with the subject, for he explained all the details as vividly as though the work had been already written. The plan, adapted to sonata form, was as follows: First, an introduction of a religious character, representative of Friar Lawrence, followed by an *Allegro* in B minor (Balakireff suggested most of the tonalities), which was to depict the enmity between the Montagus and Capulets, the street brawl, etc. Then was to follow the love of Romeo and Juliet (second subject in D-flat major), succeeded by the elaboration of both subjects. The so-called 'development'—that is to say, the putting together of the various themes in various forms—passes over to what is called, in technical language, the 'recapitulation'—in which the first theme, *allegro*, appears in its original form, and the love-theme (D-flat major) now appears in D major, the whole ending with the death of the lovers. Balakireff spoke with such conviction that he at once kindled the ardour of the young composer, to whom such a theme was extremely well suited." *

* This translation from Kashkin was published by Mr. Philip Hale in the *Boston Journal* at the time of last year's Worcester Festival.

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The plan thus suggested by Balakireff was followed out with singular obedience by Tchaikovsky, and Kashkin's account of it can serve as an adequate analysis of the composition. It should be added, however, that, in his treatment of the sonata form, Tchaikovsky has allowed himself his usual freedom; he adheres recognizably to the main outlines of the form, and shows himself as quite sufficiently imbued with its spirit, but is perfectly free in his treatment of details. Like the first movement of Liszt's *Faust* symphony, this overture-fantasy is enough in the sonata form "to swear by."

The work was first publicly performed at a concert of the Musical Society in Moscow, under the direction of Nicolai Rubinstein, on March 4, 1870. It attracted but little attention at the time, principally on account of the popular enthusiasm for Rubinstein—who had just been unlucky in a law-suit arising from an act of executive severity at the Conservatory, of which he was principal, and was accordingly much sympathized with by the public at large—and the composer was unjustly forgotten in the midst of a fervent ovation to the conductor. Tchaikovsky made many changes in the score after the publication of the first edition by Bote & Bock, in Berlin, in 1871; the second edition, published in 1881, contains these alterations, and is to be regarded as permanently authentic.*

The work is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 1 English-horn, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, bass-drum and cymbals, harp, and the usual strings. The score bears no dedication.

CONCERTO FOR VIOLIN, NO. 8, IN A MINOR, OPUS 47 . . LOUIS SPOHR.

(Born at Brunswick on April 5, 1784; died at Cassel on Nov. 22, 1859.)

This composition is entitled "*Concerto nello stilo drammatico*;" it is often known as the "Gesangszene," or "Scena cantante." Spohr wrote it in

* I am indebted for these facts also to Mr. Philip Hale.

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1815, on his way to Italy, with an especial view to pleasing the Italian public.

It is in the form of an operatic scena and aria, comprising recitative, cavatina, and cabaletta. It is thus in three connected movements.

The first movement, *Allegro molto* in A minor (4-4 time), opens with a short orchestral *ritornello*, after which the solo instrument enters upon an extended dramatic recitative. The second movement, *Adagio* in F major (3-4 time),—with an intermezzo in A-flat major (2-4 time),—corresponds to the slow movement of an opera aria; the melodic development, which is quite regular, is almost wholly in the solo part. A short passage of recitative-like *andante* leads over to the finale, *Allegro moderato* in A minor (4-4 time), which corresponds to the *stretto*, or cabaletta of the aria. The orchestra gives out the theme, following it up with some subsidiary passage-work. Then the solo violin enters, and develops the theme, with a new subsidiary and a more *cantabile* second theme in E-flat major (later modulating to other keys) in rondo form, the principal theme appearing at last in A major. There is a short, but brilliant cadenza just before the orchestral coda.

ENTR'ACTE.

THE VIBRATION OF STRINGS, AND OF THE AIR IN TUBES.

The pitch of a note given out by a vibrating string depends upon three factors:

1. The length of the string;
2. The thickness and density (consequently the weight) of the string;
3. The tension of the string.

The pitch of a note given out by a tube in which the air has been set vibrating depends upon two factors:

1. The length of the tube;
2. The width (calibre of bore) of the tube.*

The following general facts may be here set down:

* I omit here all considerations of the density of the air (barometric pressure), which will slightly affect the pitch in both cases.

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1. The longer the string, the lower the pitch ;
2. The thicker and heavier the string, the lower the pitch ;
3. The greater the tension of the string, the higher the pitch ;
4. The longer the tube, the lower the pitch ;
5. The larger the bore of the tube, the higher the pitch.

In a tense string, attached at both ends, and vibrating freely between these two points of attachment, the point where the vibration has the greatest amplitude, that is, where the vibration is greatest, is in the middle, half way between the two ends ; the points of least vibration, where, in fact, the vibration becomes null, are at each end — that is, at the points of attachment.

In a tube, open at both ends, the point where the vibration is least is at the middle, half way between the two ends ; the points of greatest vibration are at the two ends, where the air in the tube comes in contact with the air outside.

In both strings and tubes a point where the vibration is null is technically called a *node* ; a point where the vibration is greatest is technically called a *loop*.*

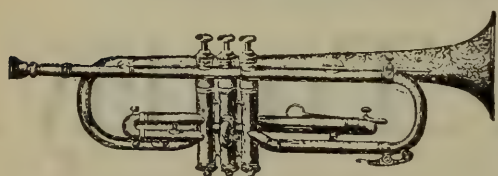
It will be noted that nodes come at the ends of freely vibrating strings, at the middle of open tubes ; that loops come at the end of tubes, at the middle of strings. Consequently that either a loop comes half-way between two nodes, or a node, half-way between two loops.

Now, the vibrating length of a string may be divided up into aliquot parts by the artificial formation of nodes at the proper points — by touching the required point with the finger-tip, and thus stopping all vibration at that point. If we thus form a node in the middle of a string, two loops will form themselves half-way between the middle and each end ; the vibrating length of the string will then be divided in two, each half vibrating by itself and synchronously with the other half. The result in the matter of pitch will be the same as if we had a string (or two strings) just half as long as the original one. As the rate of vibration is in an inverse ratio to the length of the string, the pitch will be just an octave higher than before. If we form a node at the point marking one third of the length of the string, a corresponding node will form itself at two thirds of

* This terminology is taken from strings ; but, for the sake of simplicity, is applied to tubes also. The node — from the Latin *nodus*, a knot — indicates the place where the string is knotted on to its support ; that is, its point of attachment. The term loop is not so good as the French *ventre*, or belly ; it is the point where the string bellies out most in vibrating. To call this a loop is somewhat exaggerative.

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6th harmonic:	2-foot	G
5th	"	E
4th	"	4-foot C
3rd	"	" G
2nd	"	8-foot C
1st	"	16-foot C

The 11th and 13th harmonics, marked with an asterisk (*), do not exactly correspond to the notes given opposite them in the above table; they correspond exactly to no notes in the chromatic scale, but are out of tune.

It will be noted that, by doubling the ordinal number of any harmonic in the list, you get the ordinal of its octave. Thus the 1st, 2nd, 4th, 8th, and 16th harmonics are all C; the 3rd, 6th, and 12th, all G; the 7th and 14th, B-flat, and so on.

There is one case which I have not yet considered: that is the aliquot subdivision of what are called stopped tubes, of tubes open at one end and closed at the other. The results of attempting to subdivide the vibrating length of such tubes are often peculiar.

Remember that, in tubes, a loop comes only at such points where the air in the tube comes in contact with the air outside. Thus, in an open tube (*i.e.*, open at both ends), there are loops at each end, and a node half-way between them, in the middle; the vibrating length of the tube is measured from loop to loop, that is, from end to end. But, in a stopped tube (*i.e.*, open at one end, and closed at the other), there can be only one loop, and that one at the open end. Where will the node be? The answer is: half-way between two loops; but there is only one loop! But the closed end of the tube marks the point that lies exactly at the middle of the distance from the loop at the open end to it and back again; and we find by experiment that the node is really at the closed end of the tube.* The single loop at the open end does duty for two; but as the vibration-length of a tube is measured from loop to loop, the node coming half-way between the two, the vibration-length of this stopped tube is measured from the loop to

*This experiment may be conducted as follows. Have a common wooden organ-pipe (flue-pipe), one of the sides of which is made of plate glass, so that one can see into its interior. Connect the pipe with a bellows, and make it "speak." Fasten a small shot to a light silken thread, and coat the shot with light fluff—swan's-down, or something of the sort—so that it will catch the air. Holding the thread at some distance from the shot, lower the latter until it comes just within the open end of the organ-pipe; as this point is the loop, where the vibration of the air is most violent, the shot will rattle to and fro between the walls of the pipe. Lower it gradually into the pipe, and its motion will show that the vibration becomes less and less until the node is reached, at which point the shot will come to rest.



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the node (from the open to the closed end) and back again. That is, the vibrating length of the tube is just twice its real length; accordingly its pitch will be just an 8ve lower than that of an open tube of the same length. This is true of all stopped tubes.

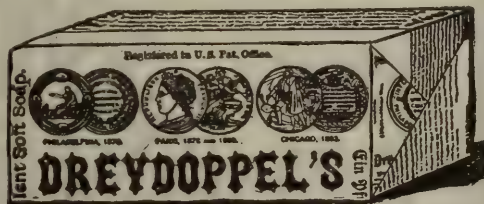
Now for the aliquot subdivision. Suppose that we pierce a hole at the middle of the tube, half-way between the two ends. This will apparently divide the tube in halves; but it will not really and effectively do so. For one half, the one between the open end and the hole will in reality be an open section (open at both ends), the hole serving for its open end; the other half will be stopped. Now, as both halves are of equal length, one of them open, and the other stopped, they do not correspond to the same pitch; the stopped half will be an 8ve lower than the open one. So we have not effected any real harmonic subdivision.

If, however, we pierce our hole at one third of the length of the tube from the closed end, we practically obtain a stopped section (from the closed end to the hole) one third of the length of the whole; and an open section (from the hole to the open end) two thirds of that length. The open section of the tube will accordingly be just twice as long as the stopped section, and both will thus correspond to the same pitch. The harmonic subdivision is thus effected; the vibrating length will be one third of the whole vibrating length of the tube (two thirds of its real length), and the note produced will be the 3rd harmonic of the fundamental.

So we have found that the 2nd harmonic of stopped tubes was impracticable, but the 3rd harmonic easily obtained. Following up this principle for further subdivision of the stopped tube, we shall find that none of the harmonics indicated by even ordinals can be obtained, but that all those indicated by odd ordinals can. All "even harmonics" fall out of the series with stopped tubes. And, if we examine the foregoing table once more, we shall see that the "odd harmonics" never repeat themselves in the 8ve, higher up in the series; the "odd harmonics" are always new. The harmonic series for a stopped tube, whose fundamental is 16-foot C, would accordingly be as follows:—

15th harmonic:	1-foot	B-natural.
13th	"	G-sharp (or A-flat).*
11th	"	F-sharp.*

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9th harmonic: 2-foot D.
 7th " " B-flat.
 5th " " E.
 3rd " 4-foot G.
 1st " 16-foot C.

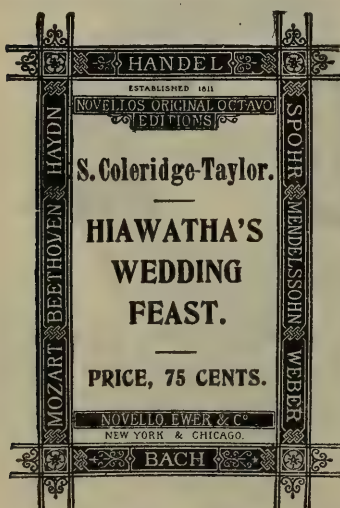
And the tube itself will be just half as long as the one which gave the preceding series.

SYMPHONY NO. 3, IN G MAJOR, WITH VIOLA OBLIGATA, "HAROLD IN ITALY," OPUS 16 HECTOR BERLIOZ.

(Born at la Côte-Saint-André, Isère, France, on Dec. 11, 1803; died in Paris on March 9, 1869.)

This symphony originated in Paganini's asking Berlioz to write a viola concerto for him, the great violinist having just purchased a fine old viola, and knowing of nothing in the concerto form for the instrument. Berlioz accepted the commission only after a good deal of hesitation, objecting that, to write a good concerto for viola, one must play the instrument himself, and he did not. But at last he consented to try, and the idea struck him of writing an orchestral composition in several movements, in which the solo viola should play a part of a quasi-dramatic character. When he had nearly finished the sketch for the first movement, Paganini asked to see it, and was frightened by the number of rests in the viola part. "That is not the thing at all," cried he. "I am silent too long in it; what I want is to be playing all the time!" Berlioz told him that he knew from the beginning that he would be disappointed, and urged him to write the wished-for concerto himself. But for this Paganini said he had no time. So Berlioz, abandoning the idea of writing anything especially for Paganini, went on with his work in his own way. The result was the symphony with obligato viola, *Harold en Italie*, the subject being taken from Byron's *Childe Harold*.

The work was first given in public at the Conservatoire in Paris on No-



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vember 23, 1834; but Berlioz introduced many alterations into the score afterwards. Paganini was present at the first performance; he expressed his delight with the work by sending Berlioz a check for twenty thousand francs the next day, which sum the poor composer devoted to paying off some crying debts, but especially to buying leisure to write his *Roméo et Juliette* symphony, which he dedicated to Paganini.

The first movement of *Harold en Italie* is entitled: "*Harold in the Mountains; scenes of melancholy, of happiness and joy.*" It begins with a long slow introduction, *Adagio* in G minor and G major (3-4 time). This opens with a fugato on a sighing, chromatic subject in sixteenth-notes, first given out in *pianissimo* by the basses, then taken up by the first violins, then by the violas, and last by the second violins, while various instruments of the wood-wind group play a more *cantabile* chromatic counter-subject against it.

This development continues for some time, until the full orchestra strikes in *fortissimo* with the tonic chord of G minor, and the harp begins some sextolet arpeggj. The modality now suddenly changes to G major; the solo viola (which, throughout the symphony, impersonates Harold himself), enters with a beautiful slow *cantilena*, which it develops at considerable length against alternate arpeggj in the harp and the clarinets; this melody is afterwards repeated in canon, with the first trumpet, bassoons, and 'celli on the antecedent, and the flutes, clarinets, oboes, and solo viola and harp on the consequent, while the violas and violins weave a cloud of cunning figural tracery about the whole.

The main body of the movement, *Allegro* in G major (6-8 time), begins with some free preluding, after which the solo viola, accompanied by the strings, announces the first theme—a chromatic melody of uneasy, restless character—which is developed by it and the orchestra. A sudden change, by a very unusual deceptive cadence, to F major, leads to a hint at the second theme in the violas, 'celli, and bassoons, the theme itself soon appearing in the solo viola in D major (dominant of the principal key).^{*} Its somewhat brief development closes the first part of the movement, which is repeated. There is no conclusion-theme.

Here Berlioz leaves the scheme of the sonata form: his elaborate free fantasia merges into the coda of the movement, there being only one or two faint hints at anything like a third part. The coda is one long *cre-*

^{*} Melodic resemblances are curious things: this second theme of Berlioz's is, in one way, an anticipation of Offenbach's totally different-seeming "*Voici le sabre de mon père*" in *la Grande Duchesse de Gérolstein*. No two melodies could be more utterly different in character; yet both have, strictly speaking, much in common.

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scendo e stringendo, until the tempo becomes twice as fast as at the beginning of the *Allegro*.

The second movement, *Allegretto* in E major (2-4 time), is entitled: "*March of Pilgrims singing their Evening Prayer*." This march is one of Berlioz's most original conceits. The plan of the movement is as follows: a simple march-theme is played by the strings, the melody being sometimes in the violins, sometimes in the violas, sometimes in the basses; the regular development of this simple theme is constantly interrupted by the chiming of two bells, one in high B (represented by the flute, oboe, and harp), the other in medium C (represented by the horns and harp). Whenever this C-bell rings, the booming resonance of a large church-bell is suggested with singularly vivid picturesqueness by chords in repeated notes in the wood-wind and second violins. In addition to this march and tolling of bells, the solo viola (Harold) brings back reminiscences from the introductory *Adagio* of the first movement, without, however, interfering in the least with the development of the movement itself. The most striking effect is produced by the booming of the second bell, in C: it comes in on the last note of every phrase of the march-melody, no matter what chord the phrase may end on. For instance, the first phrase ends with the chord of D-sharp minor, in the midst of which the C-natural of the horns has the weirdest effect. Another peculiar effect in this march is that, no matter on what chord, nor in what key, a phrase may end, the next phrase almost invariably begins in E major: it is a constant straying away from the tonic and suddenly finding yourself back there again. In the middle of the movement is an episode: the pilgrims' chaunt, a sort of choral sung alternately by the wood-wind and strings *con sordini* against a contrapuntal *pizzicato* bass, and waving arpeggj in the solo viola. Then the march returns once more, and gradually dies away.

The title of the third movement is "*Serenade of a Mountaineer in the Abruzzi to his Mistress*." It takes the place of the scherzo. The first part



(scherzo proper) is an *Allegro assai* in C major (6-8 time), in which the piccolo-flute and oboe in octaves play a vivacious little melody in dotted, triplet rhythm, to a strumming accompaniment in the violas *divise*, and long sustained notes in the second oboe, clarinets, and bassoons. It is a vivid suggestion of the bag-pipe and small pipe of the Roman peasants. The second part (trio) is much more extended. It is based upon a pastoral *cantilena* in C major, sung by the English-horn and other wind instruments against a varied accompaniment in the strings and harp. All at once the solo viola (Harold) returns with its *Adagio* theme from the introduction of the first movement, but without in the least interrupting the development of the serenade melody; soon this *Adagio* of Harold's is reinforced by all the violins and violas. The movement closes with a return of the short scherzo, followed by a return of the serenade melody, now sung by the solo viola, while the flute takes up the original viola *Adagio*, and the other violas keep insisting upon the lively dotted-triplet rhythm of the scherzo itself.

The fourth movement is entitled: "*Orgy of Brigands; recollections of the preceding scenes.*" It begins with an *Allegro frenetico* in G minor (2-2 time), which is soon interrupted by snatches from the preceding movements played by the solo viola. First comes a reminiscence of the introduction, then of the pilgrims' march, then of the mountaineer's serenade, then of the theme of the first movement, lastly of the introduction again, all these themes being interrupted by loud exclamations from the full orchestra. At length "Harold the dreamer" is silent and the brigands have full sway; the furious *Allegro* is developed in Berlioz's peculiar style, with all sorts of sudden changes of rhythm and key, and the most unflagging energy. The brilliant first theme is followed by a wailing second theme in the violins, and this by a terrific conclusion-theme in the wind instruments. It is probably to this conclusion-theme that Berlioz refers, in his account of conducting the symphony in Braunschweig, when he speaks of "brazen throats belching forth blasphemies." Curiously



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enough, this fourth movement is the one in the whole symphony which approaches most closely to the regular sonata form; there are the three regulation themes, and the divisions into first part, free fantasia, and third part can be clearly enough traced. In the coda two solo violins and a solo 'cello (behind the stage) come in with a faint parting reminiscence of the pilgrims' march; at which, some convulsive sobs on Harold's viola lead back to a frantic renewal of the orgy.

This symphony is scored for 2 flutes (the first of which is interchangeable with piccolo), 2 oboes (the first of which is interchangeable with English-horn), 2 clarinets, 4 horns, 2^o trumpets, 2 cornets-à-pistons, 4 bassoons, 3 trombones, 1 ophicleide (or bass-tuba), cymbals, 2 tambourines, 1 pair of kettle-drums, 1 harp, 1 solo viola, and the usual strings. The score is dedicated to Humbert Ferrand.

The solo viola part in *Harold en Italie* has been compared to the "Fixed Idea," in the *Fantastic* symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the *Fantastic* symphony) is a melody, a *Leitmotiv*; it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in *Harold en Italie* is something quite different. Save in the first movement—which, the reader will remember, was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony.

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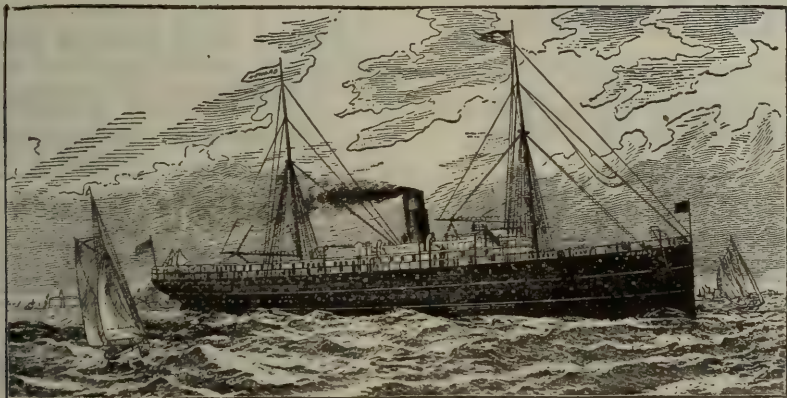
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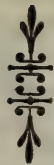
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PROGRAMME.

Peter Ilyitch Tchaikovsky - - Suite No. 1, in D minor, Op. 43

(First time at these concerts.)

- | | | | | |
|---|---|---|---|-----|
| I. Introduzione e Fuga : | | | | |
| Andante sostenuto (D minor) | - | - | - | 4-4 |
| Moderato e con anima (D minor) | - | - | - | 4-4 |
| II. Divertimento: | | | | |
| Allegro moderato (B-flat major) | - | - | - | 3-4 |
| III. Intermezzo : | | | | |
| Andantino semplice (D minor) | - | - | - | 2-4 |
| IV. Marche miniature: | | | | |
| Moderato con moto (A major) | - | - | - | 2-4 |
| V. Scherzo: Allegro con moto (B-flat major) | - | - | - | 4-4 |
| VI. Gavotte: | | | | |
| Allegro (D major) | - | - | - | 4-4 |

Edward MacDowell - Concerto for Pianoforte, No. 2, in D minor, Op. 23

- | | | | | | |
|-----------------------------------|---|---|---|---|-----|
| I. Larghetto calmato (D minor) | - | - | - | - | 6-8 |
| II. Presto giocoso (B-flat major) | - | - | - | - | 2-4 |
| III. Largo (D minor) | - | - | - | - | 3-4 |

Richard Strauss - Tone-poem, "Death and Transfiguration," Op. 24

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(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840 ;
died in St. Petersburg on Nov. 6, 1893.)

This suite is in six movements. The first is an Introduction and Fugue. The Introduction, *Andante sostenuto* in D minor (4-4 time), opens with a chromatic theme which is given out and developed by two bassoons in unison, against a soft whispering in the muted strings (without double-basses). This theme is then taken up by the violins in octaves, the tremulous whispering accompaniment being transferred to the wood-wind. Then the first violins (without mutes) announce another chromatic subject which is carried through a free fugato exposition, the other strings entering successively in downward order, the wind instruments bringing in the first theme over a dominant organ-point as soon as the exposition is complete. Some further developments on this and still another theme bring the introduction to a close on the dominant.

The fugue, *Moderato con anima* in D minor (4-4 time), begins with the subject given out *forte* by the first oboe and clarinet and second violins in unison. This subject, beginning with a downward skip from dominant to tonic, and ending with a modulation to the dominant, opens with a markedly rhythmic figure in which an ascending "Scotch snap" is peculiarly prominent. The response, in the second clarinet, first bassoon, and violas, begins with a downward skip from tonic to dominant, and ends with a return to the tonic. The character of this response, with its tonal motion at the beginning and return to the tonic at the end, makes the fugue partake at once of the character of what Fétis calls a tonal and an "irregular" fugue. The development is long and elaborate, the subject coming in

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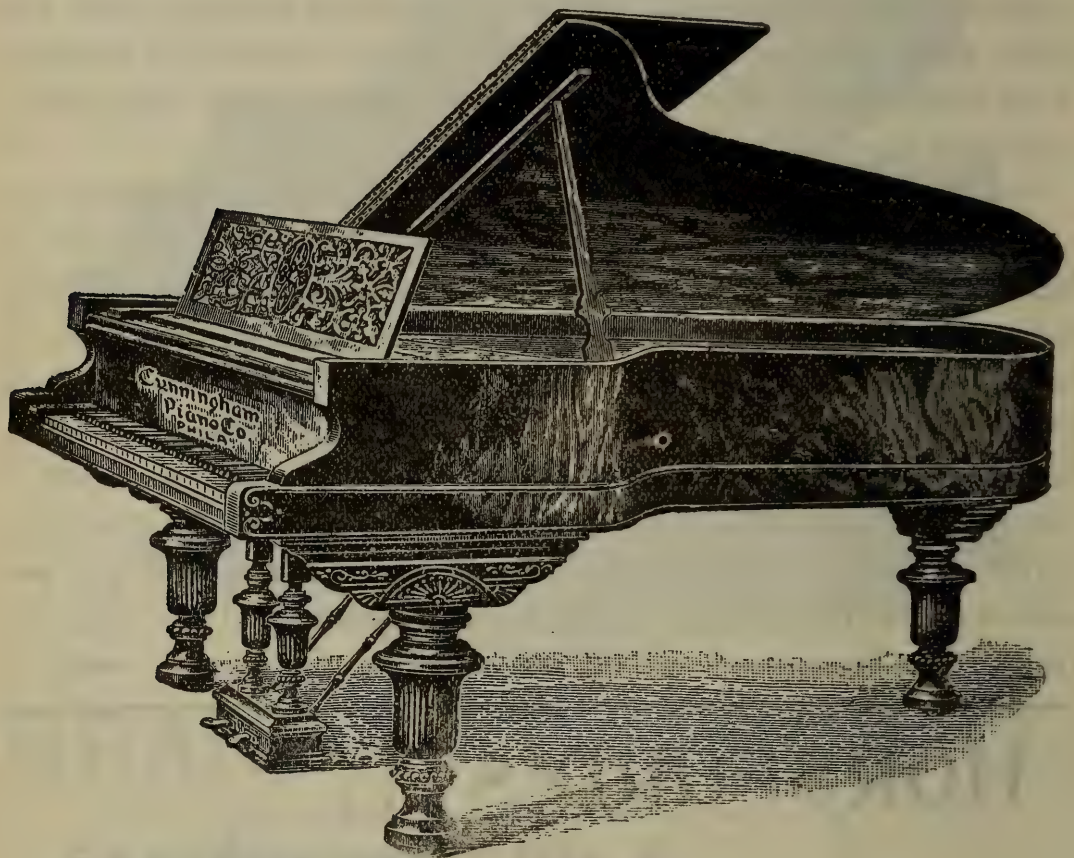
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double-*fortissimo* in augmentation in the bassoons and horns at the regulation dominant organ-point. After a close *stretto*, a free diminishing coda brings it to a close in D major.

The second movement, Divertimento: *Allegro moderato* in B-flat major (3-4 time), is pretty strictly in the form of a scherzo with trio in the sub-dominant (E-flat major). The clarinet develops a quaint, waltz-like theme, at first unaccompanied, then to a *pizzicato* accompaniment in the strings, which is followed by a more brilliant subsidiary — in which 3-4 and 9-8 time are pitted against each other — worked out by various orchestral combinations. The theme of the trio is a flowing conjunct melody in even quarter-notes, played by various wind instruments against contrapuntal figuration in the strings. The return of the scherzo after the trio is quite regular, saving that the theme is now given out *forte* by the horns, against counter-figures in the wood-wind, over a rhythmic accompaniment in the strings.

The third movement, Intermezzo: *Andantino Semplice* in D minor (2-4 time), contains the extended and elaborate alternate development of two contrasted themes: the one, quaint and quasi-Oriental in character, the other a more flowing *cantilena* in the romanza, or song-without-words vein. The form is perfectly free.

The fourth movement, Marche miniature: *Moderato con moto* in A major (2-4 time), bears the direction: "To be played (*ad libitum*) after the Andante." It is a tricky little musical joke, scored for piccolo, flutes, oboes, clarinets, Glockenspiel, triangle, and four violin-parts.

The fifth movement, Scherzo: *Allegro con moto* in B-flat major (4-4 time), is a brilliant scherzo on a single theme and its subsidiary, with a second theme coming in as trio in the middle, in E-flat minor.

The sixth movement, Gavotte: *Allegro* in D major (4-4 time), is in very

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nearly the same form as the preceding one, although the gavotte rhythm is strongly marked. The development is decidedly elaborate.

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; Glockenspiel and triangle come in in the fourth movement only. The score bears no dedication.

CONCERTO FOR PIANOFORTE, NO. 2, IN D MINOR, OPUS 23.

EDWARD MACDOWELL.

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The first movement, *Larghetto calmato* in D minor (6-8 time), is based upon two principal themes, with one subsidiary, the two former presenting considerable similarity in character. The movement opens with what, from formal considerations, I will call its second theme, softly given out in harmony by the strings; this brief exposition is answered by some chromatic harmonies in the lower wood-wind and horn, and more thematically by the trombones. Next follows a brilliant introductory cadenza for the solo instrument, leading to a return of the theme in the flutes and clarinets. All this is by way of prelude. Now the tempo changes to *Poco più mosso e con passione* and the movement begins in earnest. The pianoforte exposes the first theme, at first alone, then accompanied by the strings; a short intermediate subsidiary passage leads to a return of the theme in the solo instrument, now with a more elaborate accompaniment in the wood-wind over a *pizzicato* bass. Some brief passage-work (still thematic in character) leads to the appearance of the second theme, in the relative

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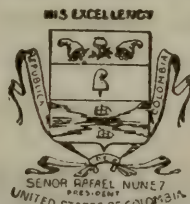
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(Signed) MORIZ ROSENTHAL.

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F major, developed by the strings and wood-wind, and soon figurally embroidered by the pianoforte. With a change from 6-8 to 3-4 time comes the subsidiary theme in the horns and trombones, against running passage-work in the pianoforte; this leads to the working-out, which is tolerably long and elaborate, carried on almost entirely by the orchestra against brilliant passage-work in the solo instrument. The return of the first theme comes in D major, in the pianoforte over a *pizzicato* bass, but soon merges into some fresh working-out of the two principal themes—or characteristic figures from them—together. A brief coda brings the movement to a *pianissimo* close in D major. Although this movement is really the slow movement of the concerto, it presents an evident, if rather free, application of the sonata form—with slow thematic introduction and a defective third part.

The second movement, *Presto giocoso* in B-flat major (2-4 time), is a brilliant rondo on three themes. After some little orchestral preluding, the pianoforte takes up the nimbly running and skipping first theme and develops it at some length, accompanied by the orchestra, passing suggestions of the second theme coming now and then from the horns and from the clarinets and bassoons; but the development of the first theme goes on in spite of these for some time longer, until the second theme, with its effective syncopations, bursts forth *fortissimo* as an orchestral *tutti*. This second theme is in the tonic, and is soon taken up by the pianoforte. A joyous third theme, still in the tonic, soon follows in the solo instrument. The three themes having thus been presented in succession, the working-out now follows, in true rondo style, the movement ending with a short coda after the return of the second theme.

The third movement opens with a slow introduction, *Largo* in D minor (3-4 time), in which reminiscences of the principal theme of the first move-

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ment alternate with hints at the new theme soon to come. The main body of the movement, *Molto Allegro* in D major (3-4 time), is, like the second, based on three contrasted themes. The first is announced and partly developed by the wood-wind, over trills and rising scales in the pianoforte, then taken up by the solo instrument and briefly worked up by it and the orchestra, at last by all the brass. The second theme is given out in F major by the pianoforte over a string accompaniment, and is followed by some passage-work on figures from the first theme. The third theme enters *fortissimo* in B minor as an orchestral *tutti* (its second phrase recalls one of the themes of the first movement a little), and is soon worked up with figural embroidery in the pianoforte. From this point onward, the movement is devoted mainly to the working-out of the thematic material thus presented, though with sufficiently frequent returns of the themes in their original shape.

The orchestral part of this concerto is scored for two flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

ENTR'ACTE.

A FEW MORE SLIPS IN TRANSLATION.

The Italian opera-libretto, as she used to be Englished for commercial purposes, was often a thing of joy to the lover of cynical laughter. In looking over the (alleged) English pages of many of these old libretti, published by visiting opera companies in this country, one is reminded of what Max O'Rell once said of the average "commercial" translations of French novels here. "The advance sheets come to New York," said he,

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in an after-dinner speech, one evening, "and are immediately divided up into convenient lots, and handed over to some twenty or thirty translators, as the case may be. Of these twenty or thirty, perhaps five can read French well; some fifteen can scrape through French prose by the aid of a dictionary; the rest cannot read French at all. But, by this division of labor, the so-called English version is ready in MS. for the printer in twenty-four hours from the time that the French advance sheets passed through the custom-house." In not a few of the current English versions of Italian opera-libretti one finds unmistakable traces of the translator who "can scrape through by the aid of a dictionary."

One once famous example was the beginning of the text to Amina's final rondo in Bellini's *Sonnambula*:—

Ah! non giunge uman pensiero
Alla gioja ond' io son piena.

Here "*non giunge uman pensiero*" was rendered, "Do not mingle one human feeling." To be sure, *pensiero* is not "feeling," but "thought;" but this is not the point. The real point is the "mingle." The would-be translator did not notice that the Italian was "*giunge*," not "*giungi*;" that is, that the verb was in the present indicative, third person singular, not in the imperative mood. But this is not all; the Italian verb does not mean

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“mingle.” The translator evidently relied upon his own ingenuity and a certain knowledge of Latin ; not upon an Italian-English dictionary,—which would not have led him astray. Indeed, it is not hard to follow the translator’s course of reasoning. The Italian *giungere* plainly comes from the Latin *jungere*, which means “to join ;” so, “*giungere uman pensiero alla gioia*” must mean “to join human thought (or feeling) to the joy”—or, more poetically put, “to mingle human feeling with the joy.” Ah! just here is where the translator forgot the valuable direction to all workers in his field : never give a word in any language the same meaning as the word in another language from which it is derived. The Italian *giungere* certainly is derived from the Latin *jungere*; but unfortunately it does not mean “to join”—that is, not in our English sense of the word. It only

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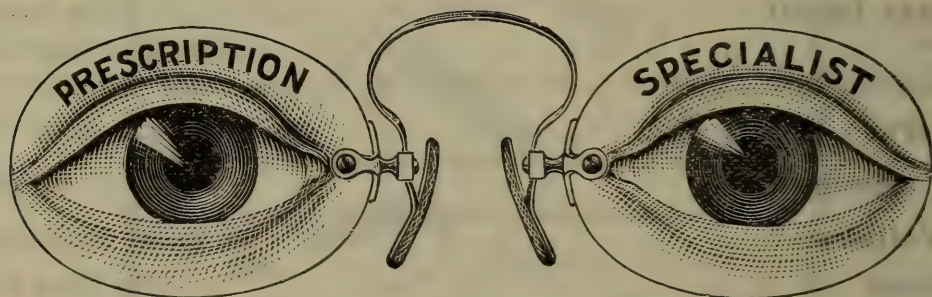
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means "to join" in the sense of joining one's self to, or attaining to a proposed goal, that is, "to arrive at." The common phrase "*Ei non giunge*" means "He does not get there." So "*non giunge uman pensiero alla gioja*" means "human thought does not reach (or come up to) the joy" — that is, the joy exceeds all human thought.

In the current English version of the text to Donizetti's *Don Sebastiano*, the line "*I faci d' imeneo splendono*" is rendered "Their faces with nuptial joy resplend." The translator made two mistakes: in the first place, *faci* — from the Latin *faces*, plural of *fax* — does not mean "faces," but "torches;" in the next place, "*d' imeneo*" does not govern "*splendono*," but governs "*faci*." "*I faci d' imeneo*" means "the torches of Hymen." To be sure, the translator might claim excuse on the ground of *faci* being a poetical word, not down in small dictionaries; Dante once uses *face* for *faccia* ("face"); but as a feminine, "*la face*," whereas *face* ("torch") is masculine. Our translator evidently mistook *faci* for *faccie*.

The difficulties of alliterative verse have often reduced metrical translators of Wagner's later music-dramas — notably of the *Nibelungen-Ring* — to sad straits; nor is it always the alliteration that makes the trouble. Was it Forman, or Corder, who rendered Wotan's "*Abendlich lacht der Sonne Auge*" (in *Das Rheingold*) by "Evening eye-light darts the sun?" One would have thought that the literal Englishing, "The sun's eye laughs eveningly (that is, in an evening way)" would be better than that, bad as it is! Upon the whole, Wagner has cut a translator's work out for him as few authors have. In the earlier days of contemptuous anti-Wagnerism in England, one critic fell foul of the Man of Bayreuth for using the word *Stillosigkeit* in one of his essays, translating it by "stilllessness." This ingen-

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ious Englishman did not notice that, for the German word to mean that, it ought, like his English one, to have three l's—*i.e.*, *Stillosigkeit*. Wagner's *Stillosigkeit* simply meant "stylelessness," or lack of style.

The Cockney who, in trying to describe a certain play, entitled *The Last Judgment of Paris*, to a Frenchman, gave the title as *Le jugement dernier de Paris* (with no circumflex over the *a*, and with a silent final *s*),—instead of *Le dernier jugement de Pâris* (with the final *s* sounded),—did not really make a worse slip than Thomas Carlyle, in his *French Revolution*, when he gave "*cochon sacré*" as an opprobrious epithet common in France. The order of words is sometimes of importance in a French sentence. *Le dernier jugement* means "the last judgment," *i.e.*, the last judgment up to date. *Le jugement dernier* means "the Last Judgment," *i.e.*, the End of the World. *Cochon sacré* simply means "sacred pig"—and has, as far as the present writer knows, never been popularly used as an opprobrious epithet in any country. But *sacré cochon* means "damned pig," and is in common use enough among those who are not nice in their speech.

I have often enough inveighed against translating the Italian *contrabasso* the French *contrebasse*, and the German *Contrabass* by "bass-viol"—instead of "double-bass." But I have since found out that I was wrong. Against "double-bass" nothing is to be urged; but "bass-viol" is really quite as correct in most cases. The double-bass is the only one of the modern family of stringed instruments played with a bow that is still built—generally, though not invariably—on the old viol model, not on the modern violin model. So, unless it be one of the rare instruments fashioned on violin lines, the term "bass-viol" applies to it perfectly correctly.

Perhaps the most laughter-provoking translation I ever came across—and no mistranslation either!—was on the price-list at a certain bathing establishment in Paris, where "*Vinaigre de Bully*" was rendered into English as "Bully vinegar."

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2. The thickness and density (consequently the weight) of the string ;
3. The tension of the string.

The pitch of a note given out by a tube in which the air has been set vibrating depends upon two factors :

1. The length of the tube ;
2. The width (calibre of bore) of the tube.*

The following general facts may be here set down :

1. The longer the string, the lower the pitch ;
2. The thicker and heavier the string, the lower the pitch ;
3. The greater the tension of the string, the higher the pitch ;
4. The longer the tube, the lower the pitch ;
5. The larger the bore of the tube, the higher the pitch.

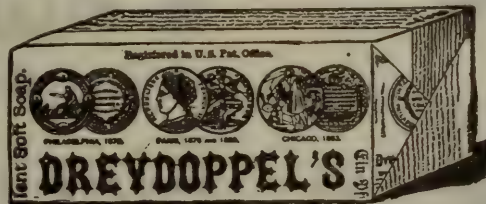
In a tense string, attached at both ends, and vibrating freely between these two points of attachment, the point where the vibration has the greatest amplitude, that is, where the vibration is greatest, is in the middle, half way between the two ends ; the points of least vibration, where, in fact, the vibration becomes null, are at each end — that is, at the points of attachment.

In a tube, open at both ends, the point where the vibration is least is at the middle, half way between the two ends ; the points of greatest vibration are at the two ends, where the air in the tube comes in contact with the air outside.

In both strings and tubes a point where the vibration is null is techni-

*I omit here all considerations of the density of the air (barometric pressure), which will slightly affect the pitch in both cases.

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cally called a *node*; a point where the vibration is greatest is technically called a *loop*.*

It will be noted that nodes come at the ends of freely vibrating strings, at the middle of open tubes; that loops come at the end of tubes, at the middle of strings. Consequently that either a loop comes half-way between two nodes, or a node, half-way between two loops.

Now, the vibrating length of a string may be divided up into aliquot parts by the artificial formation of nodes at the proper points — by touching the required point with the finger-tip, and thus stopping all vibration at that point. If we thus form a node in the middle of a string, two loops will form themselves half-way between the middle and each end; the vibrating length of the string will then be divided in two, each half vibrating by itself and synchronously with the other half. The result in the matter of pitch will be the same as if we had a string (or two strings) just half as long as the original one. As the rate of vibration is in an inverse ratio to the length of the string, the pitch will be just an octave higher than before. If we form a node at the point marking one third of the length of the string, a corresponding node will form itself at two thirds of its length, and three loops will also form themselves half-way between the nodes; the string will thus be divided in three, and the pitch will be a 12th (an 8ve and a 5th) higher than that of the whole string. This subdivision of the string into aliquot vibrating lengths can be carried still further by forming a node at the proper point; the other nodes and all the loops will form themselves.

The vibrating length of open tubes — that is, of tubes open at both ends — can be similarly subdivided into aliquot parts, and with precisely the same results in the matter of pitch, by artificially producing a loop at the proper point. As, in the vibration of air in tubes, loops always come

* This terminology is taken from strings; but, for the sake of simplicity, is applied to tubes also. The node — from the Latin *nodus*, a knot — indicates the place where the string is knotted on to its support; that is, its point of attachment. The term loop is not so good as the French *ventre*, or belly; it is the point where the string bellies out most in vibrating. To call this a loop is somewhat exaggerative.

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at the points where the air in the tube comes in contact with the air outside, a loop may be artificially formed by piercing a small hole at the point required — at the middle, at one third of the length, and so on. All other corresponding loops, and all the nodes will form themselves.

So a string is subdivided into its aliquot parts by the artificial formation of nodes ; a tube is subdivided into its aliquot parts by the artificial formation of loops. As said before, a node will always come half-way between two loops ; a loop, half-way between two nodes.

The degrees of pitch produced by the successive aliquot subdivision of strings and tubes are called the *overtones* of the fundamental of such strings or tubes, the *fundamental* being the pitch produced by the whole, undivided vibrating length. The fundamental and the overtones together are also called the harmonics of the string or tube ; the fundamental being considered as the first harmonic, and each successive one being numbered according to the number of aliquot parts into which the string or tube is subdivided to produce it.

Supposing the fundamental of a given string or tube to be sixteen-foot C, the first sixteen harmonics will be as follows : —

16th harmonic:	1-foot	C
15th	"	" B-natural
14th	"	" B-flat
13th	"	" G-sharp (or A-flat) *
12th	"	" G
11th	"	" F-sharp *
10th	"	" E
9th	"	" D
8th	"	2-foot C
7th	"	" B-flat
6th	"	" G
5th	"	" E
4th	"	4-foot C
3rd	"	" G
2nd	"	8-foot C
1st	"	16-foot C

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The 11th and 13th harmonics, marked with an asterisk (*), do not exactly correspond to the notes given opposite them in the above table; they correspond exactly to no notes in the chromatic scale, but are out of tune.

It will be noted that, by doubling the ordinal number of any harmonic in the list, you get the ordinal of its octave. Thus the 1st, 2nd, 4th, 8th, and 16th harmonics are all C; the 3rd, 6th, and 12th, all G; the 7th and 14th, B-flat, and so on.

There is one case which I have not yet considered: that is the aliquot subdivision of what are called stopped tubes, of tubes open at one end and closed at the other. The results of attempting to subdivide the vibrating length of such tubes are often peculiar.

Remember that, in tubes, a loop comes only at such points where the air in the tube comes in contact with the air outside. Thus, in an open tube (*i.e.*, open at both ends), there are loops at each end, and a node half-way



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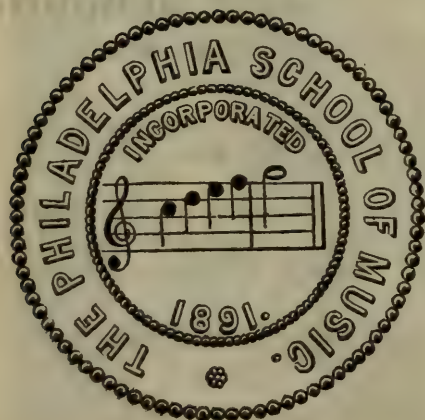
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between them, in the middle; the vibrating length of the tube is measured from loop to loop, that is, from end to end. But, in a stopped tube (*i.e.*, open at one end, and closed at the other), there can be only one loop, and that one at the open end. Where will the node be? The answer is: half-way between two loops; but there is only one loop! But the closed end of the tube marks the point that lies exactly at the middle of the distance from the loop at the open end to it and back again; and we find by experiment that the node is really at the closed end of the tube.* The single loop at the open end does duty for two; but as the vibration-length of a tube is measured from loop to loop, the node coming half-way between the two, the vibration-length of this stopped tube is measured from the loop to the node (from the open to the closed end) and back again. That is, the vibrating length of the tube is just twice its real length; accordingly its pitch will be just an 8ve lower than that of an open tube of the same length. This is true of all stopped tubes.

Now for the aliquot subdivision. Suppose that we pierce a hole at the middle of the tube, half-way between the two ends. This will apparently divide the tube in halves; but it will not really and effectively do so. For one half, the one between the open end and the hole will in reality be an open section (open at both ends), the hole serving for its open end; the other half will be stopped. Now, as both halves are of equal length, one of them open, and the other stopped, they do not correspond to the same pitch; the stopped half will be an 8ve lower than the open one. So we have not effected any real harmonic subdivision.

If, however, we pierce our hole at one third of the length of the tube

*This experiment may be conducted as follows. Have a common wooden organ-pipe (flue-pipe), one of the sides of which is made of plate glass, so that one can see into its interior. Connect the pipe with a bellows, and make it "speak." Fasten a small shot to a light silken thread, and coat the shot with light fluff—swan's-down, or something of the sort—so that it will catch the air. Holding the thread at some distance from the shot, lower the latter until it comes just within the open end of the organ-pipe; as this point is the loop, where the vibration of the air is most violent, the shot will rattle to and fro between the walls of the pipe. Lower it gradually into the pipe, and its motion will show that the vibration becomes less and less until the node is reached, at which point the shot will come to rest.



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from the closed end, we practically obtain a stopped section (from the closed end to the hole) one third of the length of the whole; and an open section (from the hole to the open end) two thirds of that length. The open section of the tube will accordingly be just twice as long as the stopped section, and both will thus correspond to the same pitch. The harmonic subdivision is thus effected; the vibrating length will be one third of the whole vibrating length of the tube (two thirds of its real length), and the note produced will be the 3rd harmonic of the fundamental.

So we have found that the 2nd harmonic of stopped tubes was impracticable, but the 3rd harmonic easily obtained. Following up this principle for further subdivision of the stopped tube, we shall find that none of the harmonics indicated by even ordinals can be obtained, but that all those indicated by odd ordinals can. All "even harmonics" fall out of the series with stopped tubes. And, if we examine the foregoing table once more, we shall see that the "odd harmonics" never repeat themselves in the 8ve, higher up in the series; the "odd harmonics" are always new. The harmonic series for a stopped tube, whose fundamental is 16-foot C, would accordingly be as follows:—

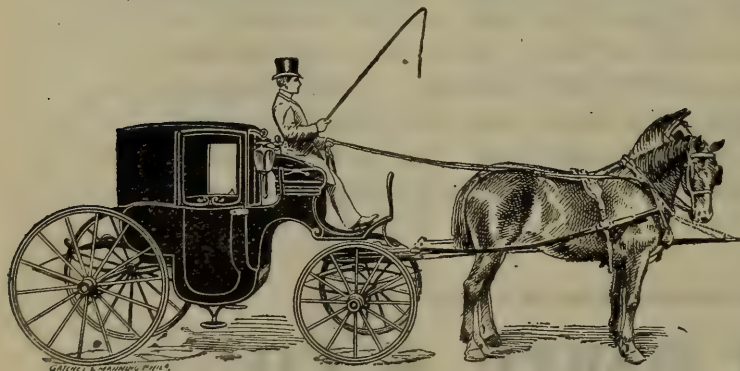
15th harmonic:	1-foot	B-natural.
13th	"	" G-sharp (or A-flat).*
11th	"	" F-sharp.*
9th	"	2-foot D.
7th	"	" B-flat.
5th	"	" E.
3rd	"	4-foot G.
1st	"	16-foot C.

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STRINGS AND TUBES AGAIN.

The present writer has hardly ever had occasion—in lecturing, or merely in general conversation—to mention the last “general fact” set down about tubes in the preceding article, namely, that “the larger the bore of the tube, the higher the pitch,” without being interrupted by somebody’s asking him if he had not made a slip of the tongue. It seems hard for people in general to realize that this statement, and not its converse, is true. As “the thicker the string, the lower the pitch,” it would seem natural that, by increasing the calibre of a tube, you would lower its pitch as well. People who have taken the pains to look observingly at orchestras must have noticed that bass and contrabass brass instruments—bass and double-bass tubas, for instance—have tubes of quite enormous calibre, whereas the tubes of soprano instruments—cornets and trumpets—are conspicuously narrow; and from these indisputable facts they probably reason that a large calibre of bore must have something to do with lowness of pitch, and *vice versa*. But this reasoning is from false, or rather irrelevant premises; the large bore of bass instruments, and the small bore of soprano ones, serve quite another purpose. It is really the great length of tube that makes instruments low, and the shortness that makes them high.

The truth of the statement “The larger the bore of the tube, the higher the pitch” may be partly explained as follows:—

Remember that a stopped tube (open at one end and closed at the other) gives out a note an octave lower than that of an open tube (open at both ends) of the same length and calibre. Now, if the experiment be tried of taking an open tube and only partially stopping one end, it will be found



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that the pitch falls in proportion as the partial stopping of the tube is more nearly complete ; when the stopping has become complete, the pitch will have fallen a whole octave. That is, the more a tube is stopped, the lower its pitch becomes.* Of course the converse, that the less a tube is stopped, the higher its pitch becomes, is equally true. Now, anyone can see that a tube of large calibre is wider open than a tube of small calibre ; therefore, the length of both being the same, the pitch of the larger one will be the higher.

The reason for having very large tubes for bass and contrabass instruments is that narrow tubes of great length are exceedingly liable to divide that length into aliquot parts all by themselves, so that the player finds it very difficult, often impossible, to obtain the lower harmonics and the fundamental. Soprano instruments have narrow tubes to facilitate this aliquot subdivision, thus enabling the player to obtain the higher harmonics comparatively easily. There are, for instance, three tubas in common use in brass bands,—the tenor, the baritone, and the bass,—all three of which have the same fundamental B-flat. The theoretical compass of each is four octaves ; that is, all have the same compass. The calibre of the baritone is larger than that of the tenor ; the calibre of the bass, largest of all. Why ? Because the practical compass of tenor is pretty nearly confined to its third and fourth octaves,—that is, from its fourth to its sixteenth harmonics,—and its comparatively narrow tube facilitates the production of these ; the lower harmonics and fundamental are either of

* The familiar toy, called the "Cuckoo," is an example of this. This toy is nothing more nor less than a whistle, the resonating tube of which is egg-shaped, with a small circular hole at the end opposite the mouth-piece ; the combination of the ovoid shape with the small aperture at the farther end makes it a partially stopped tube. Blow this whistle with the hole left open, and you get one note ; blow it with the hole stopped by the finger, and you get a note a minor 3rd lower — thus getting the familiar cuckoo-call.

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very bad quality or wholly impracticable. The practical compass of the baritone is about its second and third octaves; so its tube is made larger. The bass plays principally in its first and second octaves, the production of the fundamental and the lower harmonics being facilitated by the enormous calibre of its tube; the higher harmonics are either excessively difficult or impracticable. Of course, the tube of the bass is a little longer than that of the baritone, and that of the latter, a little longer than that of the tenor, to counteract the effect of the larger bore and make all three instruments at exactly the same pitch.

It should be remarked that the aliquot subdivision of the tube of a brass instrument is not effected — as in the wooden wind instruments — by opening loop-holes at appropriate points in the wall of the tube, but by quite another device. Instead of actually breaking up the vibrating length of the tube into aliquot parts by forming loops, the player forces the tube to divide itself up into aliquot vibrating lengths by the action of his lips; the loops and corresponding modes form themselves without any mechanical agency. The player's lips fit into a cup-shaped mouthpiece, and are really the reeds which impart their vibration to the air enclosed in the tube of the instrument. The harder the mouthpiece is pressed against the player's lips, the greater is the tension of his lips and the more rapid their vibration; the tube of the instrument responds with that harmonic which has the same vibration-rate as the player's lips.

The aliquot subdivision of the vibrating length of strings, by forming a node at the proper point by touching the string with the finger-tip (all other nodes and the corresponding loops forming themselves), may be frustrated by the force which sets the string vibrating being applied at

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a nodal point. Of course it is impossible for the vibration to be null at the point where the force is applied,—say at the point where the bow is drawn across the string,—so the formation of a node at that point is practically impossible. And, if no node can be formed at that point, the corresponding other nodes and loops will refuse to form themselves. Evidently the most favorable point for the application of the force that sets the string vibrating will be at a loop-point in its length. In producing very high harmonics from a violin-string, which bring nodes and loops very near together, it is a matter of no slight importance just where the player applies his bow; if careless, he may strike a nodal point.

To return to tubes once more. The lowering the pitch of an originally open tube, by partially stopping the same, is practically applied in playing on the horn. The incomplete scale of the old plain horn (without valves), consisting of the natural harmonics of the tube, was extended by so-called “stopped-notes,” produced by the player’s sticking his right fist into the bell of the instrument, and thus more or less stopping it. By this device notes a semitone or a tone below each one of the natural harmonics could be produced, the quality of such notes being dull and lacking in resonance in proportion as the bell was more nearly completely stopped. Now that the scale of the horn has been completed by the system of valves, these stopped notes are no longer needed; they are, however, still used at times simply for the sake of their peculiar dull and buzzing quality; the only stopping employed being that which lowers the pitch of the instrument a semitone.

The only important elements in a sonorous tube are its length, the calibre and shape of its bore, and the means by which the air enclosed in the tube is set in vibration. The shape of the mouthpiece in a brass in-

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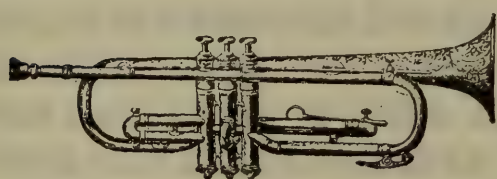
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strument is, accordingly, an important factor of its quality of tone. The shallower the cup-shaped mouthpiece, and the sharper the angle its interior wall makes with the wall of the tube itself, the more brilliant the tone; the deeper the mouthpiece, and the more rounded-off the angle, the softer and mellower the tone. But what would generally be called the outward shape of the instrument—the form into which the tube is wound round or convoluted—is of no importance whatever, saving to the player's convenience in holding it and the direction in which the bell of the instrument points. Upon either pitch or quality of tone it has no influence whatever. The famous long trumpets in Verdi's *Aïda* are nothing but unwound cornets,

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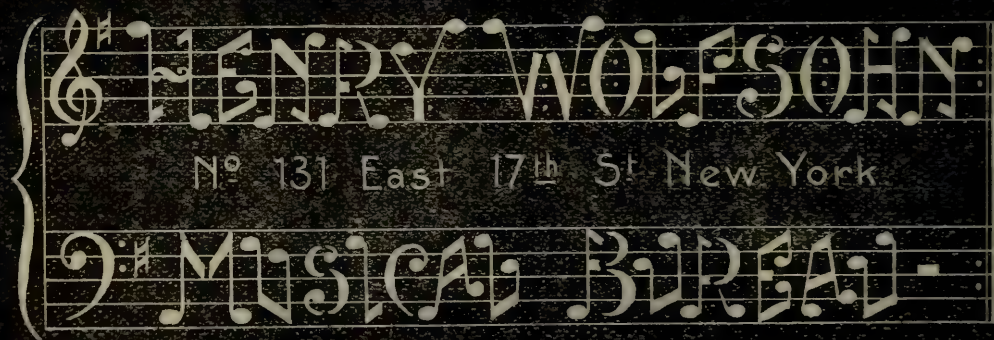
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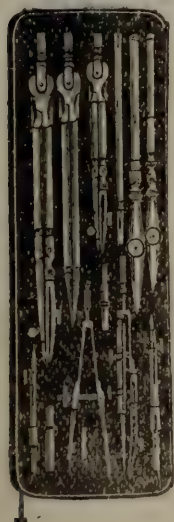
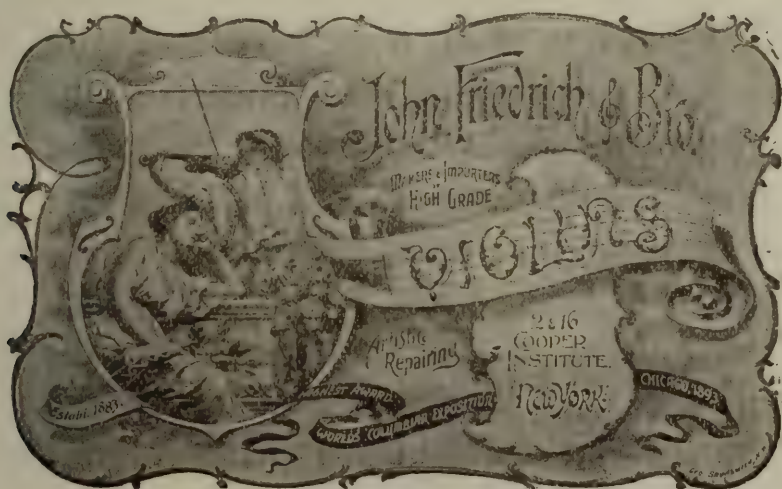
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and their being straight, instead of convoluted, does not in the least change their tone.*

Mahillon, of Brussels, makes the astounding statement—in his otherwise excellent book on wind instruments—that it is impossible to play out of tune on a properly constructed brass instrument, that nothing but the exact overtones of the fundamentals can be produced. All players, however, know this not to be the case; the pitch of any note in the scale of the instrument can be considerably modified by the action of the player's lips. Mahillon might have seen, had he thought of it, that the low "fictitious open" F-sharp of the horn quashes his theory outright. This F-sharp is in the second octave of the instrument, and is consequently not

*The inevitable oscillation of these long straight instruments, while the player is marching across the stage, does, however, make it extremely difficult for him to get a firm lip upon the mouthpiece, and consequently difficult for him to play in tune.



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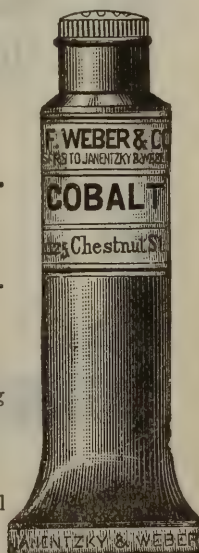
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a natural harmonic of its fundamental C ; it is a semitone below the third harmonic, G, and is formed by forcing that G down a semitone — that is, playing it a semitone flat — by the action of the lips and breath. It is not a stopped note, but an open one ; and is called “factitious” simply because it is not an harmonic of the fundamental. This F-sharp on the D horn is the curiously growling low (real) G-sharp—rising *appoggiatura* before A-natural — which makes so weird an effect in the trio of the scherzo of Beethoven’s A major symphony. Only, now, with our valve-horns, it is no longer necessary to produce it as a “factitious” note.

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On the fly-leaf of the orchestral score of Strauss’s *Tod und Verklärung* is printed a poem in blank verse, of which the following is a literal prose translation :—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed.—But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man’s pale features plays a sad smile. Dreams he, on the boundary of life, of the golden life of childhood ?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death ! What frightful wrestling !—Neither bears off the victory, and all is silent once more !

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On the following Monday, October 23, the season tickets for the Friday evening series, and the unclaimed seats for the Monday evening series, will be offered for sale, *absolutely "first come, first served,"* in deference to the steadily increasing patronage unable for several seasons past to secure seats of any description. Judging from frequent experiences in Boston, New York, and Brooklyn, the management hopes that Philadelphia patrons will find each series sufficiently attractive to induce them to attend both.

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Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play — exerting and trying his strength — till he ripens to the man's fight, and now burns with hot lust after the highest prizes of life.—The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks — alas! and finds it never. Whether he comprehends it more clearly, or that it grows upon him gradually, he can yet never exhaust it, can not complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world!

No indication is given of the authorship of this.

The composition Strauss has built up on this poetic basis is too free in form to be subjected to technical analysis. The text itself is the best guide through its mazes. It is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, 2 harps, 1 tam-tam, and the usual strings. The score is dedicated to the composer's friend, Friedrich Rösch.

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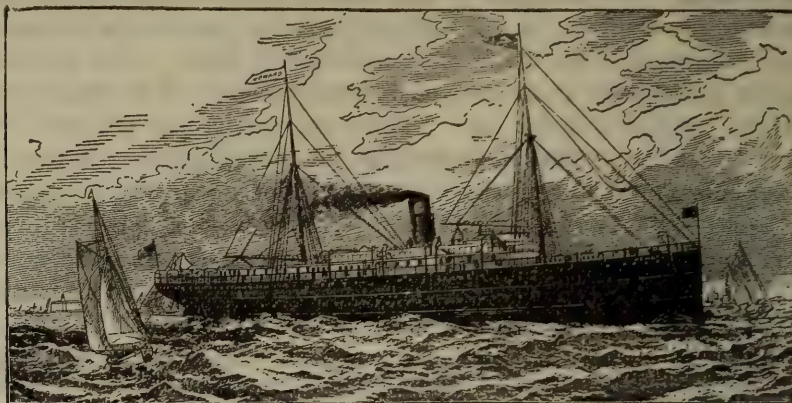
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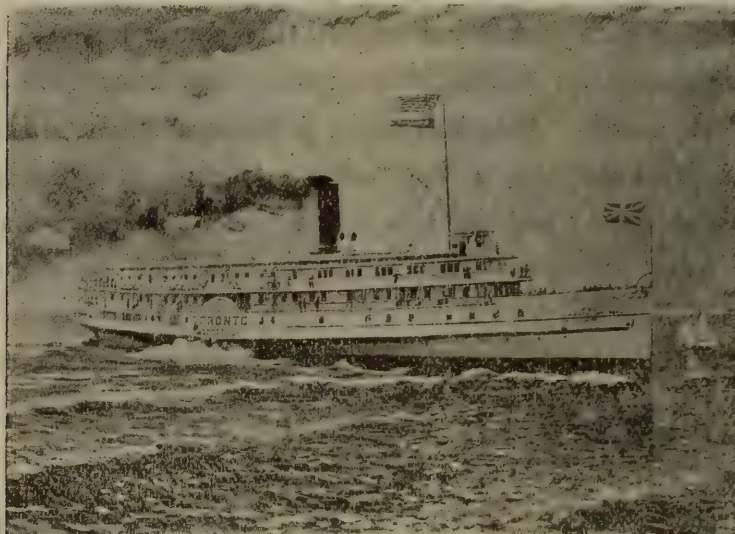
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Josef Haydn - - - - - Symphony in D major, "La Chasse"

(First time.)

- | | | | | | | | |
|-------------------------------------|---|---|---|---|---|---|-----|
| I. Adagio (D major) | - | - | - | - | - | - | 3-4 |
| Allegro (D major) | - | - | - | - | - | - | 4-4 |
| II. Andante (G major) | - | - | - | - | - | - | 2-4 |
| III. Menuetto: Allegretto (D major) | - | - | - | - | - | - | 3-4 |
| IV. La Chasse (D major) | - | - | - | - | - | - | 6-8 |

Peter Ilyitch Tchaikovsky - - - - - Concerto for Pianoforte, No. 1, in B-flat
minor, Op. 23

- | | |
|---|-----------|
| I. Andante non troppo e molto maestoso (B-flat minor) | 3-4 |
| Allegro con spirito (B-flat minor) | - - - 4-4 |
| II. Andantino semplice (D-flat major) | - - - 6-8 |
| Allegro vivace assai (D minor) | - - - 6-8 |
| III. Allegro con fuoco (B-flat minor) | - - - 3-4 |

Emmanuel Chabrier - - - - - Bourrée fantasque

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SYMPHONY IN D MAJOR, "LA CHASSE" JOSEF HAYDN.

(Born at Rohrau, Lower Austria, on March 31 — April 1, 1732; died in Vienna on May 31, 1809.)

This symphony was originally published in engraved orchestral parts by Simrock, in Bonn; since then the score has been published by Rieter-Biedermann (Leipzig and Winterthur), in whose edition it is marked as No. 5. It is not down in the Catalogue of the London Philharmonic Society. It is supposed to have been written about 1780. The title comes from the fourth movement, which is a sort of hunting symphonic poem in itself.

The first movement opens with an introduction, *Adagio* * in D major (3-4 time), in which the note of preparation is struck by soft *pizzicato* chords in the strings against harmonies in repeated eighth-notes in the wind; some more vivacious rhythmic figures follow, the introduction ending by half-cadence on the dominant.

The main body of the movement, *Allegro* in D major (4-4 time), begins with the exposition of the bright, cheerful first theme, at first by the first and second violins alone, then by the full orchestra, the melody being in the violins in octaves. A rushing subsidiary follows in the dominant, A major. The tricky second theme enters *piano* in the violins and violas, the latter being doubled in unison by the flute — a singular early instance of the flute playing the bass of the harmony! This second theme is a fine example of ingenious modulation: the subsidiary ends in E major; the bass-note E is then continued by the violas and flute, until it suddenly finds itself the bass of a chord of the 2nd on the fourth degree of B minor, in which key the second theme enters; the first phrase ends by complete authentic cadence in the tonic D major, when the full orchestra suddenly strikes in *forte* with E in the bass and G-sharp in the upper voice, thus turning the preceding D into the dominant 7th of A major. The development is carried on quasi-contrapuntally, a rushing new subsidiary in D

* This introduction is marked *Larghetto* in Grove's thematic catalogue.

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minor following as concluding period, the first part of the movement ending in the dominant, A major. There is a repeat.

The free fantasia is rather long and elaborate for Haydn, and the third part begins with a *fortissimo* return of the first theme in the tonic in the full orchestra. The development is much the same as in the first part, the second theme now coming in by a quite new harmonic device. The subsidiary ends in the tonic D major; but, instead of this D being held as the fourth degree (bass of the third inversion of the dominant 7th) of A minor, — which would have made the modulation correspond exactly to that in the first part of the movement,—the second violins suddenly put an E-flat above it, which crowds the D down to C, and the modulation is to G minor, the theme subsequently passing through D minor, to end in G again. The *forte* entrance of the full orchestra with A in the bass now repeats the modulation at the corresponding place in the first part of the movement (G to D corresponding to D to A). The concluding period ends the movement without coda.

The second movement, *Andante* in G major (2-4 time), presents the exposition and continual repetition — either in the form of variations or merely with altered instrumentation — of a simple theme. The form is of primitive simplicity.

The third movement, Menuetto: *Allegretto* in D major (3-4 time), is a regular minuet in its simplest form, with trio in the tonic.

The fourth movement, "La Chasse" (without tempo-marking), in D major (6-8 time), is in the sonata form. It begins with the joyous first theme, given out *forte* by the whole orchestra in unison and octaves, the

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antithesis coming in full harmony, something like the chorus to a song. A nimble subsidiary follows in the violins in two parts. Then comes the second theme: eight measures of brisk hunting-call, in two parts in the oboes and horns, and still in the tonic. The subsidiary then returns, and leads to some concluding developments in passage-work which close the first part of the movement in the dominant, A major.

The free fantasia—if such it can be called, for it bears little, if any, thematic relation to the first part—begins with some rapid running-passage-work in the violins in unison, which is protracted for some time, the wind instruments coming in every now and then against it with scraps of melody in 3rds (quite unrelated, by the way, to any thematic material in the first part); this leads at last to some boisterous passage-work in the full orchestra, which leads in turn to a furious episode in unison and octaves, beginning in F-sharp minor, and ending on the dominant 7th of D major. This episode is evidently a tone-picture of a headlong cross-country hunt. Then comes the third part of the movement, beginning precisely as the first did, but merging into a gradually diminishing coda after the return of the subsidiary after the second theme. The movement ends *perdendosi* in double-*pianissimo*, as the hunting party vanishes in the dim distance. The unusual persistency of the tonic in both first and third parts of this movement is evidently for the sake of the horns, which Haydn needed for his second theme in both.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, and the usual strings. The score bears no dedication.



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(Born at Votkinsk in the government of Viatka, Ural district, Russia, on April 25, 1840; died at St. Petersburg on Nov. 6, 1893.)

This concerto was publicly played for the first time on any stage in the Boston Music Hall by Hans von Bülow on October 25, 1875; the orchestra conducted by Mr. B. J. Lang. This was probably the only time in the history of our city that an important work by a great, world-famous composer has been actually brought out here.* The present writer was one of the small knot of musicians and music-lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures — the opening horn-phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'celli. We had no idea of what von Bülow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertheimer (von Bülow's business agent), as he passed through the hall. "Tchaikovsky, Tchaikovsky," was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tchaikovsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But, before the rehearsal was over, it had become evident enough that this new Tchaikovsky was *somebody*.

The first movement begins with a long introduction *Andante non troppo e molto maestoso* (3-4 time). This introduction is based and developed wholly on a theme of its own. It opens in B-flat minor with six measures of prelude by the full orchestra on the initial figure of the theme, given out *fortissimo* by all the horns in unison against crashing chords. This short prelude ends with a modulation to the relative D-flat major — in which key the introduction properly is — upon which the pianoforte comes in with great swept chords accompanying the majestic theme, which is sung by the first violins and 'celli in octaves, the wood-wind and horns

*There was another "first" connected with the history of this concerto: the first cablegram ever sent from Boston to Moscow was from von Bülow to Tchaikovsky, announcing the success of the work.

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supplying a background of sustained harmony. Then the pianoforte takes up the theme, with considerable figural ornamentation, against a *pizzicato* accompaniment in the strings and a background of sustained harmony in the clarinets, bassoons, and horn. But the solo instrument soon leaves the melody half-developed to work out a short unaccompanied cadenza on its initial figure; after which a series of close imitations on this figure between pianoforte and orchestra lead to a complete repetition of the great D-flat major theme by all the violins, violas, and 'celli in double octaves against sustained harmonies in the wood-wind and horns, *staccato* chords in the trumpets and trombones with short rolls on the kettle-drums, and a brilliant series of repeated chords (in the nervous rhythm of the dotted sixteenth and thirty-second) on the pianoforte. Then follows a brief coda, in which the theme dies away in the strings against descending arpeggj in full harmony in the pianoforte and ascending ones in the flutes and clarinet. Soft, solemn harmonies in the horns, trumpets, and trombones lead over to the key of B-flat minor and to the main body of the movement. This magnificent introduction was what first established Tchaikovsky's reputation here; a reputation which waned considerably during many succeeding years, until his *Romeo and Juliet* and *Pathetic* symphony came to restore it and raise it higher than ever.

The main body of the movement, *Allegro con spirito* in B-flat minor (4-4 time), opens with six measures of preliminary preluding of the pianoforte, on the rhythm of the first theme—the peculiarly nervous, jerky rhythm of the first two eighth-notes of a triplet, followed by an eighth-rest; the same rhythm that we find in the famous violin accompaniment in the introduction to Wagner's *Tannhäuser* overture. With the seventh measure a string accompaniment in plain chords sets in, and the theme proper begins; a most original theme, full of rude Cossack uncouthness. Some transitional passage-work of the orchestra, accompanied by flowing arpeggj in the pianoforte, leads to a repetition of the theme by the solo instrument in rapid "double-shuffle" octaves against a *pizzicato* accompaniment in the strings. As the theme dies away in the depths of the pianoforte, the wood-wind and horns announce the expressive, sighing second theme—still in B-flat minor—which the solo instrument soon takes up and repeats by itself. Then the muted strings announce a sensuous, half-dreamy, half-caressing subsidiary in A-flat major (dominant of the relative major), the

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pianoforte coming in between the phrases with little sighing reminiscences of the second theme. This is followed by an extended development of the second theme by pianoforte and orchestra together, leading to a strong cadenza-like transitional passage, after which the sensuous subsidiary returns in the muted strings, now adorned with running counterpoint in triplets, and is further developed by pianoforte and orchestra together. Long-flowing arpeggi of the solo instrument against sustained chords of A-flat major in the wood-wind and horns bring the first part of the movement to a calm, voluptuous close.

The free fantasia begins with a long-drawn contrapuntal working-out of figures from the subsidiary and the first theme by the orchestra, rising *crescendo e sempre più crescendo* to an overwhelming climax. Then the pianoforte sets in with a tremendous cadenza on figures from the second theme, from which a new motive is gradually developed and forthwith worked out with the greatest energy by solo instrument and orchestra together. After a while the working-out reverts to the subsidiary and first theme in the orchestra against brilliant passage-work in the pianoforte, until the first theme returns in its integrity in the tonic, in the shape in which it appeared on its second repetition in the first part of the movement.

Here the third part begins; its development differs somewhat from that of the first part. The second theme, which now appears in B-flat major, is far more extendedly treated, leading to a long cadenza (most of which is often cut out in performance); then the subsidiary returns, also in B-flat major, and is worked up in climax by pianoforte and orchestra as a conclusion-theme, this new development forming the coda of the movement.

The second movement, *Andantino semplice* in D-flat major (6-8 time), might almost be called a slow movement and scherzo in one. It begins with a simple little lullaby melody, sung by the flute to plain *pizzicato* chords in the muted strings; this melody is then repeated by the pianoforte to a somewhat more elaborate string accompaniment. Then follows a curious second theme, principally in D major,—it makes one think rather of the Christmas music of some weird *pifferari* of the Steppes,—given out first by the oboe, clarinets, and bassoons, then taken up by the pianoforte, while scraps of the tender first theme return in various orchestral instruments. Then the first theme returns in its integrity in D-flat major in the 'celli against an arpeggio accompaniment in the solo instru-

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ment. Now the tempo changes to *Allegro vivace assai*, and the key to D minor; we come to the second part of the movement — which, as I have said, might be called a scherzo in itself. After some tricky preluding in the pianoforte, the violas and 'celli come in with the daintiest waltz-theme, which is worked up with considerable elaborateness by the strings, and now and then some of the wood-wind, against an undulating figure accompaniment in the solo instrument. Then, after a cadenza of the pianoforte, the simple lullaby melody of the first theme returns in the tonic, D-flat major, and is developed rather more elaborately than before by pianoforte and orchestra.

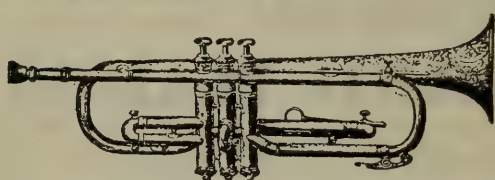
The third movement, *Allegro con fuoco* in B-flat minor (3-4 time), is a rousing rondo on three themes. Its plan is this:

After four measures of fitful orchestral preluding, the pianoforte announces and carries through the first theme — a rude, boisterous dance-tune, full of Cossack fierceness — at first alone, then against contrapuntal counter-phrases in the strings *pizzicati* and the wood-wind. Then the pianoforte repeats part of the theme in somewhat fuller writing, over a *pizzicato* accompaniment in plain chords — these chords falling upon the first beat and the second half of the second, so that the accompaniment seems to be in 6-8 time, while the theme is in 3-4.

This extended exposition of the first theme is immediately followed by that of the second, which comes in a resounding *fortissimo* orchestral *tutti* in G-flat major. This second theme, in much the same rhythm as the first, has an accent of the wildest joviality; it is perhaps rather *canaille* in character — like the opening theme in Bizet's *Carmen* — but is none the less strikingly characteristic and consonant with the general temper of the

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movement. After its simple exposition by the full orchestra, it is taken up and briefly developed by the pianoforte, its development being unexpectedly cut short by the apparition of the third theme in the violins. This triumphant melody in D-flat major (relative major of the tonic) is concisely exposed by the violins in octaves over syncopated chords in the horns and a *pizzicato* bass. It is then developed by the pianoforte against a quiet harmonic accompaniment in the strings.

Soon the first theme returns in the solo instrument (and in the tonic), the orchestra pitting a new contrapuntal counter-figure against it, a figure in the lightly-skipping rhythm of the dotted sixteenth and thirty-second. Some arduous working-out now ensues, in which both solo instrument and orchestra take part, leading to a *fortissimo* return of the second theme as an orchestral *tutti* in A-flat major.

What next follows is nearly a repetition of what has gone before : brief development of second theme (in G-natural major) by the pianoforte, re-appearance and development of third theme (in E-flat major), and return and still further working-out of first theme (in the tonic, B-flat minor). This is strictly in accordance with the canons of the three-theme rondo.

The second working-out of the first theme against the skipping counter-figure leads over to some protracted developments in the orchestra on the counter-figure just mentioned and another, taken from the third theme, over a long dominant organ-point (F). This long orchestral climax is followed by some rushing octave-passages in the solo instrument, which lead to a triumphant return of the third theme, *fortissimo* in pianoforte and orchestra together, in the tonic, B-flat major. After this the tempo changes to *Allegro vivo*, and a rushing coda on the first theme ends the movement.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Hans von Bülow.

ENTR'ACTE.

STRINGS AND TUBES AGAIN.

The present writer has hardly ever had occasion—in lecturing, or merely in general conversation—to mention the last “general fact” set

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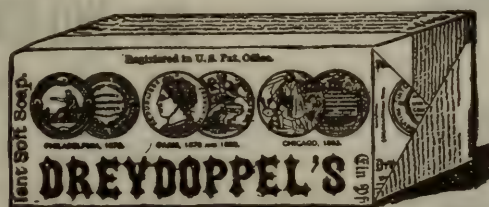
down about tubes in the "Entr'acte" of the sixteenth Program-Book of this season, namely, that "the larger the bore of the tube, the higher the pitch," without being interrupted by somebody's asking him if he had not made a slip of the tongue. It seems hard for people in general to realize that this statement, and not its converse, is true. As "the thicker the string, the lower the pitch," it would seem natural that, by increasing the calibre of a tube, you would lower its pitch as well. People who have taken the pains to look observingly at orchestras must have noticed that bass and contrabass brass instruments — bass and double-bass tubas, for instance — have tubes of quite enormous calibre, whereas the tubes of soprano instruments — cornets and trumpets — are conspicuously narrow; and from these indisputable facts they probably reason that a large calibre of bore must have something to do with lowness of pitch, and *vice versa*. But this reasoning is from false, or rather irrelevant premises; the large bore of bass instruments, and the small bore of soprano ones, serve quite another purpose. It is really the great length of tube that makes instruments low, and the shortness that makes them high.

The truth of the statement "The larger the bore of the tube, the higher the pitch" may be partly explained as follows: —

Remember that a stopped tube (open at one end and closed at the other) gives out a note an octave lower than that of an open tube (open at both ends) of the same length and calibre. Now, if the experiment be tried of taking an open tube and only partially stopping one end, it will be found that the pitch falls in proportion as the partial stopping of the tube is more nearly complete; when the stopping has become complete, the pitch will have fallen a whole octave. That is, the more a tube is stopped, the lower its pitch becomes.* Of course the converse, that the less a tube is stopped, the higher its pitch becomes, is equally true. Now, anyone can see that a tube of large calibre is wider open than a tube of small calibre; there-

* The familiar toy, called the "Cuckoo," is an example of this. This toy is nothing more nor less than a whistle, the resonating tube of which is egg-shaped, with a small circular hole at the end opposite the mouth-piece; the combination of the ovoid shape with the small aperture at the farther end makes it a partially stopped tube. Blow this whistle with the hole left open, and you get one note; blow it with the hole stopped by the finger, and you get a note a minor 3rd lower — thus getting the familiar cuckoo-call.

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fore, the length of both being the same, the pitch of the larger one will be the higher.

The reason for having very large tubes for bass and contrabass instruments is that narrow tubes of great length are exceedingly liable to divide that length into aliquot parts all by themselves, so that the player finds it very difficult, often impossible, to obtain the lower harmonics and the fundamental. Soprano instruments have narrow tubes to facilitate this aliquot subdivision, thus enabling the player to obtain the higher harmonics comparatively easily. There are, for instance, three tubas in common use in brass bands,—the tenor, the baritone, and the bass,—all three of which have the same fundamental B-flat. The theoretical compass of each is four octaves; that is, all have the same compass. The calibre of the baritone is larger than that of the tenor; the calibre of the bass, largest of all. Why? Because the practical compass of tenor is pretty nearly confined to its third and fourth octaves,—that is, from its fourth to its sixteenth harmonics,—and its comparatively narrow tube facilitates the production of these; the lower harmonics and fundamental are either of very bad quality or wholly impracticable. The practical compass of the baritone is about its second and third octaves; so its tube is made larger. The bass plays principally in its first and second octaves, the production of the fundamental and the lower harmonics being facilitated by the enormous calibre of its tube; the higher harmonics are either excessively difficult or impracticable. Of course, the tube of the bass is a little longer than that of the baritone, and that of the latter, a little longer than that of the tenor, to counteract the effect of the larger bore and make all three instruments at exactly the same pitch.

It should be remarked that the aliquot subdivision of the tube of a brass instrument is not effected—as in the wooden wind instruments—by opening loop-holes at appropriate points in the wall of the tube, but by quite another device. Instead of actually breaking up the vibrating length of the tube into aliquot parts by forming loops, the player forces the tube to divide itself up into aliquot vibrating lengths by the action of his lips; the loops and corresponding modes form themselves without any mechanical agency. The player's lips fit into a cup-shaped mouthpiece, and are really the reeds which impart their vibration to the air enclosed in the tube of the instrument. The harder the mouthpiece is pressed against the player's

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lips, the greater is the tension of his lips and the more rapid their vibration; the tube of the instrument responds with that harmonic which has the same vibration-rate as the player's lips.

The aliquot subdivision of the vibrating length of strings, by forming a node at the proper point by touching the string with the finger-tip (all other nodes and the corresponding loops forming themselves), may be frustrated by the force which sets the string vibrating being applied at a nodal point. Of course it is impossible for the vibration to be null at the point where the force is applied,—say at the point where the bow is drawn across the string,—so the formation of a node at that point is practically impossible. And, if no node can be formed at that point, the corresponding other nodes and loops will refuse to form themselves. Evidently the most favorable point for the application of the force that sets the string vibrating will be at a loop-point in its length. In producing very high harmonics from a violin-string, which bring nodes and loops very near together, it is a matter of no slight importance just where the player applies his bow; if careless, he may strike a nodal point.

To return to tubes once more. The lowering the pitch of an originally open tube, by partially stopping the same, is practically applied in playing on the horn. The incomplete scale of the old plain horn (without valves), consisting of the natural harmonics of the tube, was extended by so-called “stopped-notes,” produced by the player's sticking his right fist into the bell of the instrument, and thus more or less stopping it. By this device notes a semitone or a tone below each one of the natural harmonics could be produced, the quality of such notes being dull and lacking in resonance in proportion as the bell was more nearly completely stopped. Now that the scale of the horn has been completed by the system of valves, these stopped notes are no longer needed; they are, however, still used at times simply for the sake of their peculiar dull and buzzing quality; the only stopping employed being that which lowers the pitch of the instrument a semitone.

The only important elements in a sonorous tube are its length, the calibre and shape of its bore, and the means by which the air enclosed in the tube is set in vibration. The shape of the mouthpiece in a brass instrument is, accordingly, an important factor of its quality of tone. The shallower the cup-shaped mouthpiece, and the sharper the angle its interior wall makes with the wall of the tube itself, the more brilliant the tone; the



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deeper the mouthpiece, and the more rounded-off the angle, the softer and mellower the tone. But what would generally be called the outward shape of the instrument—the form into which the tube is wound round or convoluted—is of no importance whatever, saving to the player's convenience in holding it and the direction in which the bell of the instrument points. Upon either pitch or quality of tone it has no influence whatever. The famous long trumpets in Verdi's *Aïda* are nothing but unwound cornets, and their being straight, instead of convoluted, does not in the least change their tone.*


Mahillon, of Brussels, makes the astounding statement—in his otherwise excellent book on wind instruments—that it is impossible to play out of tune on a properly constructed brass instrument, that nothing but the exact overtones of the fundamentals can be produced. All players, however, know this not to be the case; the pitch of any note in the scale of the instrument can be considerably modified by the action of the player's lips. Mahillon might have seen, had he thought of it, that the low "factitious open" F-sharp of the horn quashes his theory outright. This F-sharp is in the second octave of the instrument, and is consequently not a natural harmonic of its fundamental C; it is a semitone below the third harmonic, G, and is formed by forcing that G down a semitone—that is, playing it a semitone flat—by the action of the lips and breath. It is not a stopped note, but an open one; and is called "factitious" simply because it is not an harmonic of the fundamental. This F-sharp on the D horn is the curiously growling low (real) G-sharp—rising *appoggiatura* before A-natural—which makes so weird an effect in the trio of the scherzo of Beethoven's A major symphony. Only, now, with our valve-horns, it is no longer necessary to produce it as a "factitious" note.

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(Chabrier born at Ambert (Puy-de-Dôme), France, on Jan. 18, 1841; died in Paris on Sept. 13, 1894. Mottl born at Unter-Skt, Veit, near Vienna, Austria, on Aug. 29, 1856; still living.)

I have been unable to find mention of this composition in any list of Chabrier's works. In its original form it was supposably written for piano-

*The inevitable oscillation of these long straight instruments, while the player is marching across the stage, does, however, make it extremely difficult for him to get a firm lip upon the mouthpiece, and consequently difficult for him to play in tune.



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forte ; but it is not one of the *Dix pièces pittoresques* mentioned by Pougin in his obituary article in the *Ménestrel*. In scoring it for orchestra, Mottl had a certain familiarity with Chabrier's style of instrumentation to rely upon, after bringing out his *Gwendoline* in Carlsruhe in 1889 ; indeed, his scoring of this piece recalls vividly Chabrier's own orchestration in his *Marche joyeuse*. This orchestral version of Mottl's was first publicly played in Carlsruhe in February, 1897, and afterwards in Paris.

The Bourrée was an old dance of presumably French origin. Some authorities claim Auvergne as its first home ; others make it come from Biscay, in Spain, where it is said to be still in vogue. It is in many respects similar to the Gavotte, but is to be distinguished from it by being in *allabreve* time, with two beats to the measure, whereas the Gavotte has distinctly four. Again, the Gavotte regularly begins on the third quarter of the measure, and the Bourrée invariably on the fourth (second half of the *allabreve* up-beat).* The Bourrée is regularly in a rapid tempo. Many instances of it are to be found in Bach's suites and partitas, he often following it up with a second, as *alternativo*, or, as we should now say, as trio, after which the first was repeated.

This composition by Chabrier consists of the perfectly free alternate development of two contrasted themes, each of which has its subsidiary. The form is quite simple, although some of the working-out tends to elab-

* This Bourrée of Chabrier's seems, however, to be an exception to the "invariable" rule,—Grove says "always,"—for it is in 2-4 time, and begins on the second half (third eighth-note) of the measure, just as a Gavotte would.





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orateness. The movement is *Très animé avec beaucoup d'entrain* in C minor (2-4 time), ending in C major.

Mottl has scored the work for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 4 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, 2 harps, triangle, cymbals, snare-drum, tambourine, and the usual strings. He has retained Chabrier's original dedication: to Édouard Risler.

PRELUDE TO "THE MASTER SINGERS OF NUREMBERG."

RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

Die Meistersinger von Nürnberg, the text and music by Richard Wagner, was first given under Hans von Bülow's direction at the Court Opera in Munich on June 21, 1868. It is Wagner's only musical comedy, and was originally intended as a companion "satire-play"—in the antique Greek sense—to *Tannhäuser*.

List of works performed at these concerts during the season of 1898=99.

- | | |
|-----------------------|---|
| BEETHOVEN | Symphony No. 4, in B-flat major, Op. 60 |
| BERLIOZ | Symphony No. 3, in G major, with Viola obligata,
"Harold in Italy," Op. 16
(Viola obligata by MR. FRANZ KNEISEL.) |
| BRAHMS | Waltzes, Op. 39
(Scored for Orchestra by WILHELM GERICKE.)
Variations on a Theme by JOSEF HAYDN
(Chorale Sancti Antoni), Op. 56A |
| CHABRIER | Bourrée fantasque
(Scored for Orchestra by FELIX MOTTL.)
(First time at these concerts.) |
| GOLDMARK | Overture, "In the Spring," Op. 36 |
| HAYDN | Symphony in D major, "La Chasse"
(First time at these concerts.) |
| HENSELT | Concerto for Pianoforte, in F minor, Op. 16
MR. EMIL SAUER. |
| LISZT | Symphonic Poem No. 3, "The Preludes" |
| MACDOWELL | Symphonic Poem, "Launcelot and Elaine," Op. 25
(First time in Baltimore.) |
| MENDELSSOHN | Concerto for Violin, in E minor, Op. 64
MR. WILLY BURMESTER. |
| SCHUBERT | Symphony No. 9, in C major |
| SCHUMANN | Symphony No. 2, in C major, Op. 61 |
| SPOHR | Concerto for Violin, No. 8, in A minor, "Gesangszene," Op. 47
LADY HALLÉ. |
| TCHAIKOVSKY | Overture-Fantasy, "Romeo and Juliet"
Concerto for Pianoforte, No. 1
MME TERESA CARRENO. |
| WAGNER | Overture to "Tannhäuser"
Prelude to "The Mastersingers of Nuremberg"
Elisabeth's Greeting, from "Tannhäuser"
MME GADSKI. |
| WEBER | Overture to "Der Freischütz"
Scena and Aria, from "Oberon"
MME GADSKI. |

The prelude opens strongly and broadly with the first theme of the Master Singers' March, treated contrapuntally — in evident allusion to the old school of musical art which the master singers represent in the comedy. The exposition of this first theme is followed by a subsidiary — the second theme of the same march, also known as the KING DAVID-motive (David was the tutelary patron of Master Singers' Guild) — which is followed by a return of the first theme, now elaborately developed by the full orchestra. This strong climax is followed by some phrases taken from Walther's *Preislied* and *Werbeliied*, leading to a modulation to E-flat major and a burlesque parody on the first theme, given out *staccato* by the wood-wind, and worked up contrapuntally against a droll little counter-figure taken from the crowd's jeers at Beckmesser in the singing contest in the third act. This burlesque counterpoint goes on until it becomes sheer "cats-music," when it suddenly debouches into an exceedingly ingenious and beautiful passage: the first violins, 'celli, and some wind instruments play the melody of the third verse of Walther's *Preislied*, — which here becomes the real second theme of the prelude, — while the wood-wind play the first subsidiary in diminution, and the double-basses and bass-tuba give out the first theme, note for note, as a ponderous bass: the second violins surround this combination of three separate themes with an elaborate contrapuntal embroidery in sixteenth-notes. The working-out goes on apace, growing stronger and stronger, until the first subsidiary returns *fortissimo* in the wind, against surging figuration in the strings, and a resplendent coda closes the movement.

This prelude is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, triangle, cymbals, harp, and the usual strings.

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Wagner's Opera, "LOHENGRIN" (in German)

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Ortrud		Mme. Schumann-Heink	Der Herrufer des Königs	Herr Mühlmann	
Heinrich, der Vogler, deutscher König		M. Ed. de Reszke	Lohengrin	UND	M. Jean de Reszke
Conductor, Herr Schalk					

Tuesday Evening, April 11

Verdi's Opera, "LA TRAVIATA" (in Italian)

Violetta Valery		Mme. Sembrich	Barone Duphol	M. Jacques Bars	
Armina		Mlle. Bauermeister	Marchese d'Obigny	M. Pioria	
Flora Bervoise		Miss Roudez	Dottore Grenoil	M. Dufriche	
Giorgio Germont		Sig. Campanari	Alfredo	UND	M. Salignac
Gastone		Sig. Vanni	Conductor, Sig. Mancinelli		

Wednesday Matinee, April 12

Gounod's Opera, "FAUST" (in French)

Marguerite		Mme. Emma Eames	Faust	M. Saleza	
Marta		Mlle. Bauermeister	Valentin	M. Albers	
Siebel	UND	Mme. Mantelli	Wagner	M. Meux	
Mephistopheles				UND	M. Plancon
Conductor, Sig. Mancinelli					

Wednesday Evening, April 12

Wagner's Opera, "DIE WALKÜRE" (in German)

Siegmund		M. Van Dyck	Waltraute	Mme. Schumann-Heink	
Hunding		Mr. David Bispham	Schwertleite	Mme. Meisslinger	
Wotan		Herr Anton Van Rooy	Helmwiege	Frl. Olga Pevny	
Sieglinde		Mme. Lilli Lehmann	Siegrune	Mme. Mantelli	
Fricka		Mme. Schumann-Heink	Grimgerde	Mme. Molka-Kellogg	
Gerhilde		Miss Maud Roudez	Rossweise	Mme. Djella	
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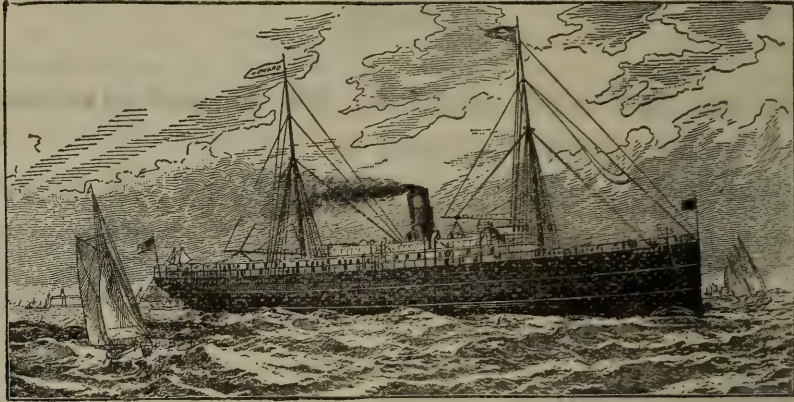
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AT 2 PRECISELY,

AND THE

Fifth and Last Concert

THURSDAY EVENING, MARCH 23,

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FIFTH AND LAST MATINEE,
WEDNESDAY AFTERNOON, MARCH 22,
AT 2.

PROGRAMME.

Felix Mendelssohn-Bartholdy - Overture, "Fingal's Cave," Op. 26

Peter Ilyitch Tchaikovsky - Concerto for Pianoforte, No. 1, in B-flat
minor, Op. 23

- | | |
|---|-----------|
| I. Andante non troppo e molto maestoso (B-flat minor) | 3-4 |
| Allegro con spirito (B-flat minor) | - - - 4-4 |
| II. Andantino semplice (D-flat major) | - - - 6-8 |
| Allegro vivace assai (D minor) | - - - 6-8 |
| III. Allegro con fuoco (B-flat minor) | - - - 3-4 |

Emmanuel Chabrier - - - - - Bourrée fantasque
(Scored for Orchestra by FELIX MOTTL.)
(First time.)

Johannes Brahms - - - - - Symphony No. 2, in D major, Op. 73

- | | |
|---|-------------|
| I. Allegro non troppo (D major) | - - - - 3-4 |
| II. Adagio non troppo (B major) | - - - - 4-4 |
| III. Allegretto grazioso, quasi Andantino (G major) | - - - 3-4 |
| IV. Allegro con spirito (D major) | - - - - 2-2 |

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*For Programme for Fifth and last Concert, to-morrow (Thursday)
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(Born in Hamburg on Feb. 3, 1809; died in Leipzig on Nov. 4, 1847.)

This overture was begun in Rome in the winter of 1830, about a year after Mendelssohn's visit to Staffa with Klingemann. The original MS. score, dedicated to Franz Hauser, is dated Rome, December 16, 1830, and bears the title *Die einsame Insel* (The Lonely Island). A second MS. score, dated London, June 20, 1832, differs considerably from the first, especially in the working-out. The first published score (Breitkopf & Härtel, Easter, 1834) bears the title *Die Fingals-Höhle*. Later the title was changed to *Die Hebriden* (The Hebrides), by which name the overture is generally known in this country. The first performance of the first version was by the London Philharmonic Society, on May 14, 1832. The overture was given in New York by the Philharmonic Society in the season of 1852-53.

The overture is in the regular overture form, the first theme coming in at the very beginning in the violas, 'celli, and bassoons, in B minor; the second theme entering somewhat later than usual in the relative D major in the 'celli, clarinets, and bassoons, after a good deal of development of the first. The conclusion-theme, which is but a rhythmic variation of the first theme, comes in *fortissimo* on the full orchestra, in D major, and leads to an ascending fanfare on the horns and trumpets on the notes of the chord of D major, which ends the first part, and introduces the working-out. This begins *pianissimo* with the first theme in the violas, 'celli, and double basses against tremulous harmonies in the violins: every phrase of the theme is almost immediately followed by a loud call from the wind instruments,—now from the wood, now from the brass. This loud call gradually assumes a shape very like that of part of the first theme itself. The effect of the fragments of the theme in the lower register of the strings, against the tremulous accompaniment of the violins,—all kept in a mysterious *pianissimo*,—interrupted ever and anon by the wild screams of the wind instruments, is wholly original, and as suggestively poetic as it is original. One cannot help thinking to hear the cries of sea-gulls and terns. Here Mendelssohn shows that he fully earned the title of "*grand paysagiste*"

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that a certain other great composer once gave him. Except for an almost constant undulatory movement in the strings, which easily enough suggests the restlessness of a wind-swept sea, there is exceedingly little of what should properly be called realism in the music: there is no attempt directly to imitate the sounds or movements of animate or inanimate nature in the wild neighborhood of lonely islands in the Northern seas. But such is the suggestiveness of the music, with its sudden contrasts of loud with soft, *staccato* with *legato*, of long-sustained notes with restlessly moving parts, that, knowing the title, the listener has to stretch his imagination but very little to shut his eyes and see the whole picture, hear the birds scream and the winds whistle, smell the salt sea-weed on the rocks. The third part, which follows the working-out, is somewhat curtailed from the first, and leads soon after the second theme to a short but brilliant coda, with which the overture ends.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

CONCERTO FOR PIANOFORTE, NO. 1, IN B-FLAT MINOR, OPUS 23.

PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk in the government of Viatka, Ural district, Russia, on April 25, 1840; died at St. Petersburg on Nov. 6, 1893.)

This concerto was publicly played for the first time on any stage in the Boston Music Hall by Hans von Bülow on October 25, 1875; the orchestra conducted by Mr. B. J. Lang. This was probably the only time in the history of our city that an important work by a great, world-famous composer has been actually brought out here.* The present writer was one of the small knot of musicians and music-lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures — the opening horn-phrase, the crashing chords of the orchestra, and then that grand melody of the violins and 'celli. We had no idea of what von Bülow was playing, but soon came to the conclusion that here

*There was another "first" connected with the history of this concerto: the first cablegram ever sent from Boston to Moscow was from von Bülow to Tchaikovsky, announcing the success of the work.



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was something by a new man; questions were showered upon little Wertheimheimer (von Bülow's business agent), as he passed through the hall. "Tchaikovsky, Tchaikovsky," was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tchaikovsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But, before the rehearsal was over, it had become evident enough that this new Tchaikovsky was *somebody*.

The first movement begins with a long introduction *Andante non troppo e molto maestoso* (3-4 time). This introduction is based and developed wholly on a theme of its own. It opens in B-flat minor with six measures of prelude by the full orchestra on the initial figure of the theme, given out *fortissimo* by all the horns in unison against crashing chords. This short prelude ends with a modulation to the relative D-flat major — in which key the introduction properly is — upon which the pianoforte comes in with great swept chords accompanying the majestic theme, which is sung by the first violins and 'celli in octaves, the wood-wind and horns supplying a background of sustained harmony. Then the pianoforte takes up the theme, with considerable figural ornamentation, against a *pizzicato* accompaniment in the strings and a background of sustained harmony in the clarinets, bassoons, and horn. But the solo instrument soon leaves the melody half-developed to work out a short unaccompanied cadenza on its initial figure; after which a series of close imitations on this figure between pianoforte and orchestra lead to a complete repetition of the great D-flat major theme by all the violins, violas, and 'celli in double octaves against sustained harmonies in the wood-wind and horns, *staccato* chords in the trumpets and trombones with short rolls on the kettle-drums, and a brilliant series of repeated chords (in the nervous rhythm of the dotted sixteenth and thirty-second) on the pianoforte. Then follows a brief coda, in which the theme dies away in the strings against descending arpeggi in full harmony in the pianoforte and ascending ones in the flutes and clarinet. Soft, solemn harmonies in the horns, trumpets, and trombones lead over to the key of B-flat minor and to the main body of the movement. This magnificent introduction was what first established Tchaikovsky's reputation here; a reputation which waned considerably during many succeeding years, until his *Romeo and Juliet* and *Pathetic* symphony came to restore it and raise it higher than ever.

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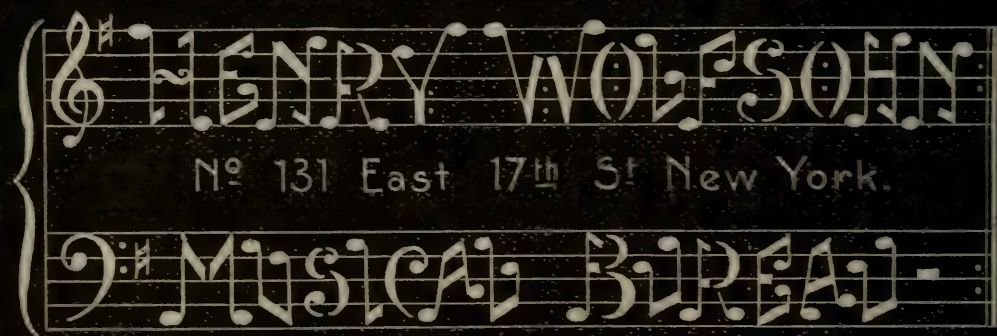
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The main body of the movement, *Allegro con spirito* in B-flat minor (4-4 time), opens with six measures of preliminary preluding of the pianoforte, on the rhythm of the first theme — the peculiarly nervous, jerky rhythm of the first two eighth-notes of a triplet, followed by an eighth-rest; the same rhythm that we find in the famous violin accompaniment in the introduction to Wagner's *Tannhäuser* overture. With the seventh measure a string accompaniment in plain chords sets in, and the theme proper begins; a most original theme, full of rude Cossack uncouthness. Some transitional passage-work of the orchestra, accompanied by flowing arpeggj in the pianoforte, leads to a repetition of the theme by the solo instrument in rapid "double-shuffle" octaves against a *pizzicato* accompaniment in the strings. As the theme dies away in the depths of the pianoforte, the wood-wind and horns announce the expressive, sighing second theme — still in B-flat minor — which the solo instrument soon takes up and repeats by itself. Then the muted strings announce a sensuous, half-dreamy, half-caressing subsidiary in A-flat major (dominant of the relative major), the pianoforte coming in between the phrases with little sighing reminiscences of the second theme. This is followed by an extended development of the second theme by pianoforte and orchestra together, leading to a strong cadenza-like transitional passage, after which the sensuous subsidiary returns in the muted strings, now adorned with running counterpoint in triplets, and is further developed by pianoforte and orchestra together. Long-flowing arpeggj of the solo instrument against sustained chords of A-flat major in the wood-wind and horns bring the first part of the movement to a calm, voluptuous close.

The free fantasia begins with a long-drawn contrapuntal working-out of figures from the subsidiary and the first theme by the orchestra, rising *crescendo e sempre più crescendo* to an overwhelming climax. Then the pianoforte sets in with a tremendous cadenza on figures from the second theme, from which a new motive is gradually developed and forthwith worked out with the greatest energy by solo instrument and orchestra together. After a while the working-out reverts to the subsidiary and first theme in the orchestra against brilliant passage-work in the pianoforte, until the first theme returns in its integrity in the tonic, in the shape in which it appeared on its second repetition in the first part of the movement.

Here the third part begins; its development differs somewhat from that of the first part. The second theme, which now appears in B-flat major, is



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far more extendedly treated, leading to a long cadenza (most of which is often cut out in performance); then the subsidiary returns, also in B-flat major, and is worked up in climax by pianoforte and orchestra as a conclusion-theme, this new development forming the coda of the movement.

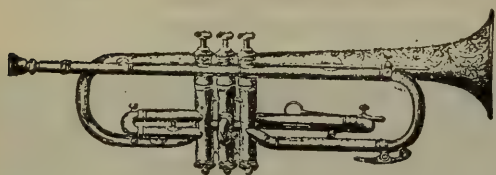
The second movement, *Andantino semplice* in D-flat major (6-8 time), might almost be called a slow movement and scherzo in one. It begins with a simple little lullaby melody, sung by the flute to plain *pizzicato* chords in the muted strings; this melody is then repeated by the pianoforte to a somewhat more elaborate string accompaniment. Then follows a curious second theme, principally in D major,—it makes one think rather of the Christmas music of some weird *pifferari* of the Steppes,—given out first by the oboe, clarinets, and bassoons, then taken up by the pianoforte, while scraps of the tender first theme return in various orchestral instruments. Then the first theme returns in its integrity in D-flat major in the 'celli against an arpeggio accompaniment in the solo instrument. Now the tempo changes to *Allegro vivace assai*, and the key to D minor; we come to the second part of the movement—which, as I have said, might be called a scherzo in itself. After some tricky preluding in the pianoforte, the violas and 'celli come in with the daintiest waltz-theme, which is worked up with considerable elaborateness by the strings, and now and then some of the wood-wind, against an undulating figure accompaniment in the solo instrument. Then, after a cadenza of the pianoforte, the simple lullaby melody of the first theme returns in the tonic, D-flat major, and is developed rather more elaborately than before by pianoforte and orchestra.

The third movement, *Allegro con fuoco* in B-flat minor (3-4 time), is a rousing rondo on three themes. Its plan is this:

After four measures of fitful orchestral preluding, the pianoforte announces and carries through the first theme—a rude, boisterous dance-tune, full of Cossack fierceness—at first alone, then against contrapuntal counter-phrases in the strings *pizzicati* and the wood-wind. Then the pianoforte repeats part of the theme in somewhat fuller writing, over a *pizzicato* accompaniment in plain chords—these chords falling upon the first beat and the second half of the second, so that the accompaniment seems to be in 6-8 time, while the theme is in 3-4.

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This extended exposition of the first theme is immediately followed by that of the second, which comes in a resounding *fortissimo* orchestral *tutti* in G-flat major. This second theme, in much the same rhythm as the first, has an accent of the wildest joviality ; it is perhaps rather *canaille* in character — like the opening theme in Bizet's *Carmen* — but is none the less strikingly characteristic and consonant with the general temper of the movement. After its simple exposition by the full orchestra, it is taken up and briefly developed by the pianoforte, its development being unexpectedly cut short by the apparition of the third theme in the violins. This triumphant melody in D-flat major (relative major of the tonic) is concisely exposed by the violins in octaves over syncopated chords in the horns and a *pizzicato* bass. It is then developed by the pianoforte against a quiet harmonic accompaniment in the strings.

Soon the first theme returns in the solo instrument (and in the tonic), the orchestra pitting a new contrapuntal counter-figure against it, a figure in the lightly-skipping rhythm of the dotted sixteenth and thirty-second. Some arduous working-out now ensues, in which both solo instrument and orchestra take part, leading to a *fortissimo* return of the second theme as an orchestral *tutti* in A-flat major.

What next follows is nearly a repetition of what has gone before : brief development of second theme (in G-natural major) by the pianoforte, re-appearance and development of third theme (in E-flat major), and return and still further working-out of first theme (in the tonic, B-flat minor). This is strictly in accordance with the canons of the three-theme rondo.

The second working-out of the first theme against the skipping counter figure leads over to some protracted developments in the orchestra on the counter-figure just mentioned and another, taken from the third theme — over a long dominant organ-point (F). This long orchestral climax is followed by some rushing octave-passages in the solo instrument, which lead to a triumphant return of the third theme, *fortissimo* in pianoforte and orchestra together, in the tonic, B-flat major. After this the tempo changes to *Allegro vivo*, and a rushing coda on the first theme ends the movement.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Hans von Bülow.

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BOURRÉE FANTASQUE EMMANUEL CHABRIER.

(Scored for Orchestra by FELIX MOTTL.)

(Chabrier born at Ambert (Puy-de-Dôme), France, on Jan. 18, 1841; died in Paris on Sept. 13, 1894. Mottl born at Unter-Skt, Veit, near Vienna, Austria, on Aug. 29, 1856; still living.)

I have been unable to find mention of this composition in any list of Chabrier's works. In its original form it was supposably written for piano-forte; but it is not one of the *Dix pièces pittoresques* mentioned by Pougin in his obituary article in the *Ménestrel*. In scoring it for orchestra, Mottl had a certain familiarity with Chabrier's style of instrumentation to rely upon, after bringing out his *Gwendoline* in Carlsruhe in 1889; indeed, his scoring of this piece recalls vividly Chabrier's own orchestration in his *Marche joyeuse*. This orchestral version of Mottl's was first publicly played in Carlsruhe in February, 1897, and afterwards in Paris.

The Bourrée was an old dance of presumably French origin. Some authorities claim Auvergne as its first home; others make it come from Biscay, in Spain, where it is said to be still in vogue. It is in many respects similar to the Gavotte, but is to be distinguished from it by being in *allabreve* time, with two beats to the measure, whereas the Gavotte has distinctly four. Again, the Gavotte regularly begins on the third quarter of the measure, and the Bourrée invariably on the fourth (second half of the *allabreve* up-beat).* The Bourrée is regularly in a rapid tempo. Many instances of it are to be found in Bach's suites and partitas, he often following it up with a second, as *alternativo*, or, as we should now say, as trio, after which the first was repeated.

This composition by Chabrier consists of the perfectly free alternate development of two contrasted themes, each of which has its subsidiary. The form is quite simple, although some of the working-out tends to elaborateness. The movement is *Très animé avec beaucoup d'entrain* in C minor (2-4 time), ending in C major.

Mottl has scored the work for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 4 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, 2 harps, triangle, cymbals, snare-drum tambourne, and the usual strings. He has retained Chabrier's original dedication: to Édouard Risler.

* This Bourrée of Chabrier's seems, however, to be an exception to the "invariable" rule,—Grove says "always,"—for it is in 2-4 time, and begins on the second half (third eighth-note) of the measure, just as a Gavotte would.



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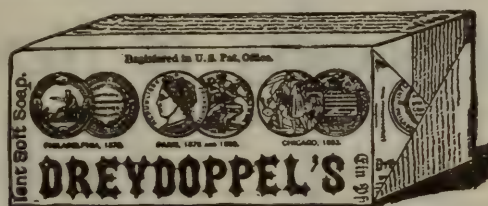
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SYMPHONY No. 2, IN D MAJOR, OPUS 73 JOHANNES BRAHMS.

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

The first movement, *Allegro non troppo* in D major (3-4 time), begins, without slow introduction, with the simple exposition of the idyllic first theme, the first and third phrases being given out by the horns and bassoons, the second and fourth by the wood-wind, over a bass in the 'celli and double-basses. Toward the end the strings come in and lead by a waving descending passage in octaves to some sombre, mysterious harmonies in the trombones, tuba, and 'celli, interspersed with fragments of phrases in the wood-wind and soft rolls on the kettle-drums. Some *crescendo* passage-work on a more florid phrase leads to the entrance of the first subsidiary, a *staccato* phrase in the oboes and horns with crisp chords in the other wood-wind and waving figures in the violins, beginning in F-sharp minor, then modulating, but soon leading back to its first key, in which the second theme now makes its appearance. This *cantabile* melody is sung in 3rds and 6ths by the 'celli and violas (the 'celli taking the upper voice) to waving figures in the violins, over a *pizzicato* bass. Soon the wood-wind adds richness to the coloring and the theme is taken up and still further developed by the flutes, oboes, and bassoons to a string accompaniment. The passage ends with a modulation by half-cadence to A major, in which key a strongly rhythmic second subsidiary enters *forte* in the full orchestra (minus trombones, tuba, and kettle-drums) and is concisely developed. The conclusion-period of the first part of the movement seems at first to be represented by a series of passage-work imitations between the first and second violins in octaves and the 'celli and double-basses, against a persistent syncopated rhythm, strongly marked by the clarinets, horns, and violas, and gradually rising from *poco forte* to *fortissimo*. But this passage is soon seen to be nothing more than an episode on the augmentation of a figure from the second theme, a figure which has also appeared in diminution in the second subsidiary. It leads to the real conclusion-period, which is represented by a return in A major of the *cantabile* second theme itself, now sung by the violas and second violins (with the violas on the upper

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voice) against a persistent contrapuntal figuration in the flute, and repeated by the flutes and oboes against a similar figuration in the first violins. The first part of the movement ends in A major (dominant of the principal key), and is forthwith repeated.

The free fantasia is long and exceedingly elaborate; toward the end, the florid figure from the passage-work which led from the mysterious trombone harmonies to the entrance of the first subsidiary in the first part is found to assume more and more thematic importance; its true function in the movement will soon be revealed.

The third part of the movement begins with the return of the first theme in the tonic (D major), the first and third phrases being now given out by the oboes and horns, the second phrase by the second violins and violas, and the fourth phrase by the flutes and bassoons; the bass is, as before, in the 'celli and double-basses. But the theme is now accompanied by flowing counterpoint in the violins and violas, in which the figure just mentioned plays a prominent part: it is really a counter-figure to the first theme, but now appears for the first time in actual conjunction with it. The waving descending passage leading over to the trombone harmonies in the first part of the movement is now given to the higher wood-wind, and is considerably extended, the violins keeping up their florid running passages, which gradually assume the form of arpeggj. The mysterious trombone harmonies of the first part are now reduced to a single entrance of the horns, trombones, and tuba, immediately followed by the melodious second theme, now in B minor and sung, as before, by the 'celli and violas, but to a flowing arpeggio accompaniment in 3rds alternately in the violins and the flutes and clarinets; the theme is then taken up, as before, by the wood-wind and further developed up to the entrance of the second subsidiary, which now comes in the tonic, D major. From this point on, the development is much the same as in the first part of the movement, if with some changes in the instrumentation. It will be noticed that the *staccato* first subsidiary has not appeared in this third part.

The coda begins with some passage-work on the first theme leading to a return of the first subsidiary in D major, with the *decrescendo* development of which the movement closes quietly.

The second movement, *Adagio non troppo* in B major (4-4 time), opens solemnly with its at once thoughtful and expressive first theme in the 'celli against harmonies in the wind instruments, the bass being in the double-

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basses; toward the end of the exposition, the melody passes into the violins. Then comes some contrapuntal and imitative passage-work, partly on a figure taken from the first theme, beginning in the wood-wind and then gradually calling the entire orchestra into play. A graceful second theme in F-sharp minor — *l' Istesso tempo, ma grazioso* (12-8 time) — follows, and is developed at first by the wood-wind, then by it and the strings. It leads to a still more melodious subsidiary in the same time and tempo, beginning in the strings in F-sharp minor, then sung in double octaves in B minor by the flute, oboe, and horn over flowing counterpoint in the violas and 'celli, the melody passing next into the basses, against counterpoint in the violins. This leads to a partial return of the first theme in D major, with the melody in the violins in octaves, against figures from the second subsidiary in the wood-wind. This is, however, a false start; the real definitive return of the theme comes a little later in the tonic (B major), with the melody in the wood-wind against 12-8 figuration in the violins. The further development of the first theme, with many accompanying hints at the second subsidiary, continues to the end of the movement.

The third movement, *Allegretto grazioso, quasi Andantino* in G major (3-4 time), corresponds to the old traditional Minuet. It is based upon the development of a naïf *Ländler* theme, played for the most part by the wood-wind and horns over a *pizzicato* bass in the 'celli, interspersed with episodes of *Presto ma non assai* — tricky *staccato* variations on the same theme alternately in the strings, the wood-wind, and the full orchestra (without trombones, trumpets, tuba, or drums). There are two of these nimble little variation-episodes: the first in 2-4, the second in 3-8 time; they may be taken to correspond to a first and second Trio.

The fourth movement, *Allegro con spirito* in D major (2-2 time), is a brilliant and elaborately developed rondo on four themes — or two principal and two subsidiary themes — at least two of which have a markedly Hungarian character. In the last of these themes the characteristically Brahmsish change from binary to triplet rhythm is to be noted.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The second pair of horns is omitted in the second movement; and the second horns, trumpets, trombones, tuba, and kettle-drums, in the third. The score bears no dedication.

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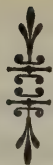
Karl Goldmark - - - - Overture to "Sakuntala," Op. 13

Edward MacDowell - Concerto for Pianoforte, No. 2, in D minor, Op. 23

Peter Ilyitch Tchaikovsky - - Suite No. 1, in D minor, Op. 43

Richard Strauss - Tone-Poem, "Death and Transfiguration," Op. 24

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PROGRAMME.

Peter Ilyitch Tchaikovsky - - Suite No. 1, in D minor, Op. 43

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- | | | | | |
|---|---|---|---|-----|
| I. Introduzione e Fuga: | | | | |
| Andante sostenuto (D minor) | - | - | - | 4-4 |
| Moderato e con anima (D minor) | - | - | - | 4-4 |
| II. Divertimento: | | | | |
| Allegro moderato (B-flat major) | - | - | - | 3-4 |
| III. Intermezzo: | | | | |
| Andantino semplice (D minor) | - | - | - | 2-4 |
| IV. Marche miniature: | | | | |
| Moderato con moto (A major) | - | - | - | 2-4 |
| V. Scherzo: Allegro con moto (B-flat major) | | | - | 4-4 |
| VI. Gavotte: | | | | |
| Allegro (D major) | - | - | - | 4-4 |

Edward MacDowell - Concerto for Pianoforte, No. 2, in D minor, Op. 23

- | | | | | | |
|-----------------------------------|---|---|---|---|-----|
| I. Larghetto calmato (D minor) | - | - | - | - | 6-8 |
| II. Presto giocoso (B-flat major) | - | - | - | - | 2-4 |
| III. Largo (D minor) | - | - | - | - | 3-4 |

Richard Strauss - Tone-poem, "Death and Transfiguration," Op. 24

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Karl Goldmark - - - Overture to "Sakuntala," Op. 13

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SUITE No. 1, IN D MINOR, OPUS 43 . . . PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840; died in St. Petersburg on Nov. 6, 1893.)

This suite is in six movements. The first is an Introduction and Fugue. The Introduction, *Andante sostenuto* in D minor (4-4 time), opens with a chromatic theme which is given out and developed by two bassoons in unison, against a soft whispering in the muted strings (without double-basses). This theme is then taken up by the violins in octaves, the tremulous whispering accompaniment being transferred to the wood-wind. Then the first violins (without mutes) announce another chromatic subject which is carried through a free fugato exposition, the other strings entering successively in downward order, the wind instruments bringing in the first theme over a dominant organ-point as soon as the exposition is complete. Some further developments on this and still another theme bring the introduction to a close on the dominant.

The fugue, *Moderato con anima* in D minor (4-4 time), begins with the subject given out *forte* by the first oboe and clarinet and second violins in unison. This subject, beginning with a downward skip from dominant to tonic, and ending with a modulation to the dominant, opens with a markedly rhythmic figure in which an ascending "Scotch snap" is peculiarly prominent. The response, in the second clarinet, first bassoon, and violas, begins with a downward skip from tonic to dominant, and ends with a return to the tonic. The character of this response, with its tonal motion at the beginning and return to the tonic at the end, makes the fugue partake at once of the character of what Fétis calls a tonal and an "irregular" fugue. The development is long and elaborate, the subject coming in



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double-*fortissimo* in augmentation in the bassoons and horns at the regulation dominant organ-point. After a close *stretto*, a free diminishing coda brings it to a close in D major.

The second movement, Divertimento: *Allegro moderato* in B-flat major (3-4 time), is pretty strictly in the form of a scherzo with trio in the sub-dominant (E-flat major). The clarinet develops a quaint, waltz-like theme, at first unaccompanied, then to a *pizzicato* accompaniment in the strings, which is followed by a more brilliant subsidiary—in which 3-4 and 9-8 time are pitted against each other—worked out by various orchestral combinations. The theme of the trio is a flowing conjunct melody in even quarter-notes, played by various wind instruments against contrapuntal figuration in the strings. The return of the scherzo after the trio is quite regular, saving that the theme is now given out *forte* by the horns, against



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counter-figures in the wood-wind, over a rhythmic accompaniment in the strings.

The third movement, Intermezzo: *Andantino Semplice* in D minor (2-4 time), contains the extended and elaborate alternate development of two contrasted themes: the one, quaint and quasi-Oriental in character, the other a more flowing *cantilena* in the romanza, or song-without-words vein. The form is perfectly free.

The fourth movement, Marche miniature: *Moderato con moto* in A major (2-4 time), bears the direction: "To be played (*ad libitum*) after the Andante." It is a tricky little musical joke, scored for piccolo, flutes, oboes, clarinets, Glockenspiel, triangle, and four violin-parts.

The fifth movement, Scherzo: *Allegro con moto* in B-flat major (4-4 time), is a brilliant scherzo on a single theme and its subsidiary, with a second theme coming in as trio in the middle, in E-flat minor.

The sixth movement, Gavotte: *Allegro* in D major (4-4 time), is in very nearly the same form as the preceding one, although the gavotte rhythm is strongly marked. The development is decidedly elaborate.

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; Glockenspiel and triangle come in in the fourth movement only. The score bears no dedication.

CONCERTO FOR PIANOFORTE, NO. 2, IN D MINOR, OPUS 23.

EDWARD MACDOWELL.

(Born in New York on Dec. 18, 1861; still living there.)

The first movement, *Larghetto calmato* in D minor (6-8 time), is based upon two principal themes, with one subsidiary, the two former presenting considerable similarity in character. The movement opens with what, from formal considerations, I will call its second theme, softly given out in harmony by the strings; this brief exposition is answered by some chrō

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matic harmonies in the lower wood-wind and horn, and more thematically by the trombones. Next follows a brilliant introductory cadenza for the solo instrument, leading to a return of the theme in the flutes and clarinets. All this is by way of prelude. Now the tempo changes to *Poco più mosso e con passione* and the movement begins in earnest. The pianoforte exposes the first theme, at first alone, then accompanied by the strings; a short intermediate subsidiary passage leads to a return of the theme in the solo instrument, now with a more elaborate accompaniment in the wood-wind over a *pizzicato* bass. Some brief passage-work (still thematic in character) leads to the appearance of the second theme, in the relative F major, developed by the strings and wood-wind, and soon figurally embroidered by the pianoforte. With a change from 6-8 to 3-4 time comes the subsidiary theme in the horns and trombones, against running passage-work in the pianoforte; this leads to the working-out, which is tolerably long and elaborate, carried on almost entirely by the orchestra against brilliant passage-work in the solo instrument. The return of the first theme comes in D major, in the pianoforte over a *pizzicato* bass, but soon merges into some fresh working-out of the two principal themes—or characteristic figures from them—together. A brief coda brings the movement to a *pianissimo* close in D major. Although this movement is really the slow movement of the concerto, it presents an evident, if rather free, application of the sonata form—with slow thematic introduction and a defective third part.

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The second movement, *Presto giocoso* in B-flat major (2-4 time), is a brilliant rondo on three themes. After some little orchestral preluding, the pianoforte takes up the nimbly running and skipping first theme and develops it at some length, accompanied by the orchestra, passing suggestions of the second theme coming now and then from the horns and from the clarinets and bassoons; but the development of the first theme goes on in spite of these for some time longer, until the second theme, with its effective syncopations, bursts forth *fortissimo* as an orchestral *tutti*. This second theme is in the tonic, and is soon taken up by the pianoforte. A joyous third theme, still in the tonic, soon follows in the solo instrument. The three themes having thus been presented in succession, the working-out now follows, in true rondo style, the movement ending with a short coda after the return of the second theme.

The third movement opens with a slow introduction, *Largo* in D minor (3-4 time), in which reminiscences of the principal theme of the first movement alternate with hints at the new theme soon to come. The main body of the movement, *Molto Allegro* in D major (3-4 time), is, like the second, based on three contrasted themes. The first is announced and partly developed by the wood-wind, over trills and rising scales in the pianoforte, then taken up by the solo instrument and briefly worked up by it and the orchestra, at last by all the brass. The second theme is given out in F major by the pianoforte over a string accompaniment, and is followed by some passage-work on figures from the first theme. The third theme enters

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fortissimo in B minor as an orchestral *tutti* (its second phrase recalls one of the themes of the first movement a little), and is soon worked up with figural embroidery in the pianoforte. From this point onward, the movement is devoted mainly to the working-out of the thematic material thus presented, though with sufficiently frequent returns of the themes in their original shape.

The orchestral part of this concerto is scored for two flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

TONE-POEM, "DEATH AND TRANSFIGURATION," OPUS 24.

RICHARD STRAUSS.

On the fly-leaf of the orchestral score of Strauss's *Tod und Verklärung* is printed a poem in blank verse, of which the following is a literal prose translation:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed.—But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden life of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling!—Neither bears off the victory, and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play—exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the highest prizes of life.—The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly, or that it grows upon him gradually, he can yet never exhaust it, can not complete it in his

spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world!

No indication is given of the authorship of this.

The composition Strauss has built up on this poetic basis is too free in form to be subjected to technical analysis. The text itself is the best guide through its mazes. It is scored for 3 flutes, 2 oboes, 1 English-horn, 2 clarinets, 1 bass-clarinet, 2 bassoons, 1 double-bassoon, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, 2 harps, 1 tam-tam, and the usual strings. The score is dedicated to the composer's friend, Friedrich Rösch.

OVERTURE TO "SAKUNTALA," IN F MAJOR, OPUS 13. KARL GOLDMARK.

(Born at Keszthely on the Platten-See, Hungary, on May 18, 1830;
still living in Vienna.)

This concert overture, first given by the Philharmonic Society in Vienna in 1865, was the keystone of Goldmark's universal fame as a composer. It was first played in Boston at a concert of the Harvard Musical Association, Mr. Carl Zerrahn, conductor, on Dec. 6, 1877. The following Preface is printed in the full score:

For the benefit of those who may not be acquainted with Kalidasa's famous work, *Sakuntala*, we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove, while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring, by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king by her companions, as his wife, he does not recognize her, and repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

The overture is somewhat freely constructed, although it adheres, in the main, to the general scheme of the sonata form. It opens, *Andante assai* in F major (3-4 time), with some suave harmonies in the violas, 'celli (largely divided), and bassoons, in which the low trills may be fancied to bear some reference to the gurgling of a spring — indicative of Sakuntala's parentage; her mother being a water-nymph. After a few measures of this, the tempo changes to *Moderato assai* in F major (3-4 — or 9-8 — time), and the clarinet and two 'celli in unison sing the tender love-melody of the first theme over soft harmonies in the strings and bassoons. Soon the first violins and oboe bring in an equally sensuous second theme, against which the second violins and violas pit figures from the first as a counter-theme. After a while the figuration in the middle strings, reinforced by the horns, assumes a more lively rhythmic character, and a new triplet-figure soon takes possession of the whole orchestra, which leads by a short *crescendo* up to a modulation to A minor *Poco più mosso*, in which key all the brass now launches forth the brilliant third theme — a vivacious hunting-tune, of which the peculiar rhythm just brought in by the second violins, violas, and horns is the most prominent feature. This theme is now briefly developed, being tossed about alternately between the three principal masses of the orchestra: the brass, the wood-wind, and the strings; leading to a resounding *fortissimo* of the full orchestra. Next follows a long development of a new *cantabile* theme, *Andante assai* in E major, which bears, however, an evident relationship to the tender and sensuous second theme. This passage, which begins with the melody in the oboe and clarinet,

against swept chords in the harp and waving triplet arpeggj in the violins and violas, soon calls in the full force of the orchestra in rich harmonies, with sparkling arpeggj in the harp. It is followed by a *Più mosso quasi Allegro* movement, beginning *pianissimo* in F-sharp major, and ending *fortissimo* on the dominant of F major, in which the third ("hunting") theme is worked up brilliantly in passage-work to a resounding climax. This ends the first part of the overture. I may here warn the reader that, in designating the themes as "first," "second," and "third," I use these terms wholly untechnically, to indicate the several themes in question by the order of their entry; their respective characters, as well as their treatment, forbid their being looked upon as the regular first, second, and conclusion themes of the sonata form.

The second part of the overture (corresponding pretty closely to the third part in the sonata form) begins exactly as the first part did — with

The Great

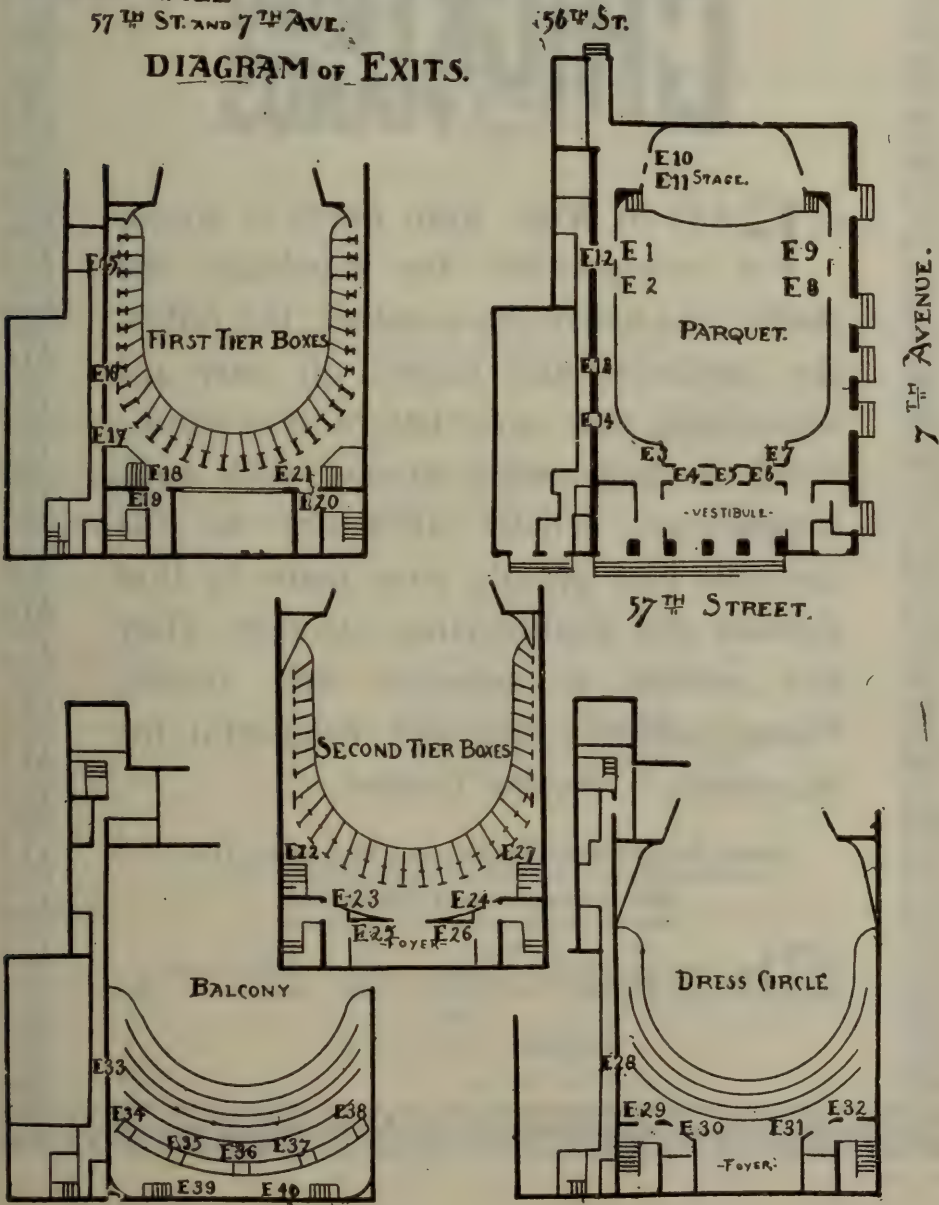
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the gurgling “water music”—and is developed in almost precisely the same manner, if with certain differences of key, up to the end of the long *Andante assai* (then in E major, now in E-flat major); but now, instead of the “hunting” theme returning, we come upon a sort of free fantasia, in which the first theme is elaborately, if not very extendedly, worked out in imitative counterpoint by various wind instruments against high triplet

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BEETHOVEN	Symphony No. 5, in C minor, Op. 67 Overture to "Leonore," No. 3, Op. 72
BERLIOZ	Symphony No. 3, in G major, with Viola obligata, "Harold in Italy," Op. 16 (Viola obligata by MR. FRANZ KNEISEL.)
BRAHMS	Symphony No. 2 Variations on a Theme by HAYDN, Op. 56A (Chorale Sancti Antoni) Waltzes, Op. 39 (Scored for Orchestra by WILHELM GERICKE.)
CHABRIER	Bourrée fantasque (First time.)
CHOPIN	Concerto for Pianoforte in E minor, No. 1, Op. 11 MR. ROSENTHAL.
DVOŘÁK	Overture, "Carnival," Op. 92
MACDOWELL	Symphonic Poem, "Launcelot and Elaine," Op. 25 (First time in New York.)
MEHUL	Aria from "Joseph in Egypt" M. SALEZA.
MENDELSSOHN	Symphony No. 4, in A major, "Italian," Op. 90. Concerto for Violin, in E minor, Op. 64 MR. WILLY BURMESTER. Overture, "Fingal's Cave"
REYER	Aria from "Sigurd" M. SALEZA.
SCHÜBERT	Symphony No. 9, in C major
SPOHR	Concerto for Violin, No. 8, in A minor, "Gesangszene," Op. 47 LADY HALLE.
TCHAIKOVSKY	Concerto for Pianoforte, No. 1, in B-flat minor MME CARRENO.
WAGNER	Overture to "Tannhäuser" A Faust-Overture
WEBER	Overture to "Euryanthe"

arpeggi in the violins. This leads to the third part of the overture, or Coda. A long-drawn-out *crescendo* climax on figures from the "hunting" theme leads to a *fortissimo* outburst of the full orchestra on the first and second themes in conjunction: first theme in the flutes, oboes, clarinets, and violins, second theme in the four horns in unison, against plain chords in a syncopated rhythm in the rest of the orchestra. A free climax, beginning with the "hunting" theme and passing from *Quasi Allegretto* to *Allegro vivace* and *Quasi Presto*, brings the overture to a close.

This overture is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harps ("if possible two!"), and the usual strings. The scoring is, for the most part, very full, as was Goldmark's habit. The score is dedicated to Ludwig Lakenbacher.

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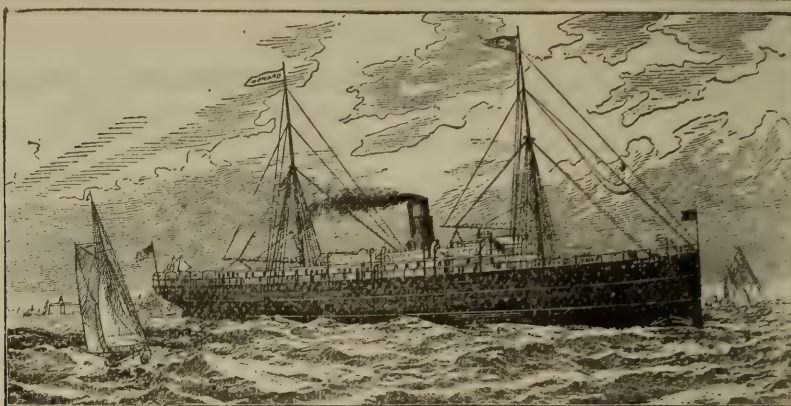
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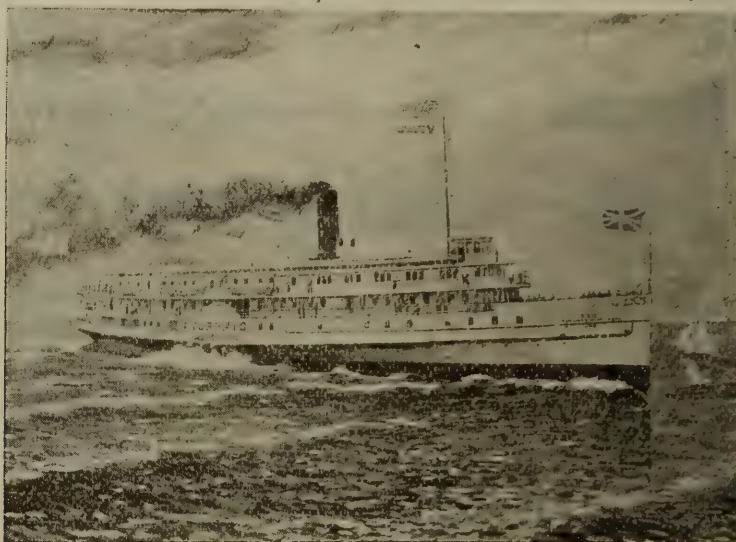
List of works performed at the concerts during the season of 1898-99.

BEETHOVEN	Symphony No. 3, in E-flat major, "Eroica," Op. 55 Concerto for Violin in D major, Op. 61 MR. WILLY BURMESTER.
BRAHMS	Symphony No. 3, in F major, Op. 90
BRUCH	Concerto for Violin, No. 1, in G minor, Op. 26 LADY HALLÉ. Symphonic Variations, "Istar" (First time.)
DVOŘÁK	Symphonic Variations on an Original Theme, Op. 78
GOLDMARK	Overture, "Sakuntala"
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REYER	Aria from "Sigurd" M. SALEZA.
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SCHUMANN	Symphony No. 2, in C major, Op. 61
RICHARD STRAUSS	Tone-Poem, "Don Juan" Tone-Poem, "Death and Transfiguration" (First time.)
TCHAIKOVSKY	Symphony No. 5, in E minor, Op. 64 Suite No. 1, in D minor, Op. 43 (First time.) Overture-Fantasy, "Romeo and Juliet"
WAGNER	Prelude and Love-Death from "Tristan and Isolde" Prelude to "The Mastersingers of Nuremberg"
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PROGRAMME.

Josef Haydn - - - - - Symphony in D major, "La Chasse"
(First time.)

I.	Adagio (D major)	-	-	-	-	3-4
	Allegro (D major)	-	-	-	-	4-4
II.	Andante (G major)	-	-	-	-	2-4
III.	Menuetto: Allegretto (D major)	-	-	-	-	3-4
IV.	La Chasse (D major)	-	-	-	-	6-8

Peter Ilyitch Tchaikovsky - - - Concerto for Pianoforte, No. 1, in B-flat
minor, Op. 23

I.	Andante non troppo e molto maestoso (B-flat minor)	-	-	-	-	3-4
	Allegro con spirito (B-flat minor)	-	-	-	-	4-4
II.	Andantino semplice (D-flat major)	-	-	-	-	6-8
	Allegro vivace assai (D minor)	-	-	-	-	6-8
III.	Allegro con fuoco (B-flat minor)	-	-	-	-	3-4

Hector Berlioz - - - Symphony No. 3, in G major, with Viola obligata,
"Harold in Italy," Op. 16

(Viola obligata by Mr. FRANZ KNEISEL.)

I.	Harold in the Mountains: Scenes of Melancholy, Happiness, and Joy:					
	Adagio (G major)	-	-	-	-	3-4
	Allegro (G major)	-	-	-	-	6-8
II.	March of Pilgrims, singing their Evening Hymn:					
	Allegretto (E major)	-	-	-	-	2-4
III.	Serenade of a Mountaineer of the Abruzzi to his Mistress:					
	Allegro assai (C major)	-	-	-	-	6-8
	Allegretto (C major)	-	-	-	-	6-8
IV.	Orgy of Brigands: Allegro frenetico (G minor)	-	-	-	-	2-2

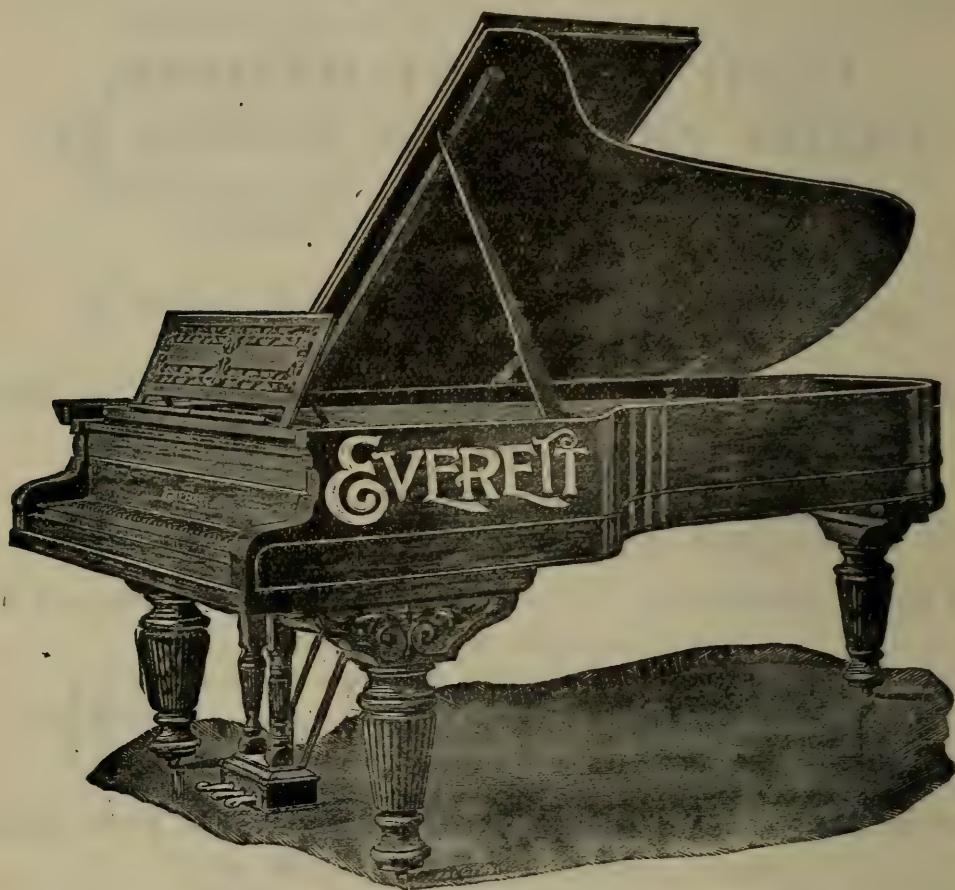
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SYMPHONY IN D MAJOR, "LA CHASSE" JOSEF HAYDN.

(Born at Rohrau, Lower Austria, on March 31 — April 1, 1732; died in Vienna on May 31, 1809.)

This symphony was originally published in engraved orchestral parts by Simrock, in Bonn; since then the score has been published by Rieter-Biedermann (Leipzig and Winterthur), in whose edition it is marked as No. 5. It is not down in the Catalogue of the London Philharmonic Society. It is supposed to have been written about 1780. The title comes from the fourth movement, which is a sort of hunting symphonic poem in itself.

The first movement opens with an introduction, *Adagio* * in D major (3-4 time), in which the note of preparation is struck by soft *pizzicato* chords in the strings against harmonies in repeated eighth-notes in the wind; some more vivacious rhythmic figures follow, the introduction ending by half-cadence on the dominant.

The main body of the movement, *Allegro* in D major (4-4 time), begins with the exposition of the bright, cheerful first theme, at first by the first and second violins alone, then by the full orchestra, the melody being in the violins in octaves. A rushing subsidiary follows in the dominant, A major. The tricky second theme enters *piano* in the violins and violas, the latter being doubled in unison by the flute — a singular early instance of the flute playing the bass of the harmony! This second theme is a fine example of ingenious modulation: the subsidiary ends in E major; the bass-note E is then continued by the violas and flute, until it suddenly finds itself the bass of a chord of the 2nd on the fourth degree of B minor, in which key the second theme enters; the first phrase ends by complete authentic cadence in the tonic D major, when the full orchestra suddenly strikes in *forte* with E in the bass and G-sharp in the upper voice, thus turning the preceding D into the dominant 7th of A major. The development is carried on quasi-contrapuntally, a rushing new subsidiary in D

* This introduction is marked *Larghetto* in Grove's thematic catalogue.

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minor following as concluding period, the first part of the movement ending in the dominant, A major. There is a repeat.

The free fantasia is rather long and elaborate for Haydn, and the third part begins with a *fortissimo* return of the first theme in the tonic in the full orchestra. The development is much the same as in the first part, the second theme now coming in by a quite new harmonic device. The subsidiary ends in the tonic D major; but, instead of this D being held as the fourth degree (bass of the third inversion of the dominant 7th) of A minor, — which would have made the modulation correspond exactly to that in the first part of the movement,—the second violins suddenly put an E-flat above it, which crowds the D down to C, and the modulation is to G minor, the theme subsequently passing through D minor, to end in G again. The *forte* entrance of the full orchestra with A in the bass now repeats the modulation at the corresponding place in the first part of the movement (G to D corresponding to D to A). The concluding period ends the movement without coda.

The second movement, *Andante* in G major (2-4 time), presents the exposition and continual repetition — either in the form of variations or merely with altered instrumentation — of a simple theme. The form is of primitive simplicity.

The third movement, Menuetto: *Allegretto* in D major (3-4 time), is a regular minuet in its simplest form, with trio in the tonic.

The fourth movement, "La Chasse" (without tempo-marking), in D major (6-8 time), is in the sonata form. It begins with the joyous first theme, given out *forte* by the whole orchestra in unison and octaves, the antithesis coming in full harmony, something like the chorus to a song. A nimble subsidiary follows in the violins in two parts. Then comes the second theme: eight measures of brisk hunting-call, in two parts in the oboes and horns, and still in the tonic. The subsidiary then returns, and leads to some concluding developments in passage-work which close the first part of the movement in the dominant, A major.

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The free fantasia—if such it can be called, for it bears little, if any, thematic relation to the first part—begins with some rapid running-passage-work in the violins in unison, which is protracted for some time, the wind instruments coming in every now and then against it with scraps of melody in 3rds (quite unrelated, by the way, to any thematic material in the first part); this leads at last to some boisterous passage-work in the full orchestra, which leads in turn to a furious episode in unison and octaves, beginning in F-sharp minor, and ending on the dominant 7th of D major. This episode is evidently a tone-picture of a headlong cross-country hunt. Then comes the third part of the movement, beginning precisely as the first did, but merging into a gradually diminishing coda after the return of the subsidiary after the second theme. The movement ends *perdendosi* in double-*pianissimo*, as the hunting party vanishes in the dim distance. The unusual persistency of the tonic in both first and third parts of this movement is evidently for the sake of the horns, which Haydn needed for his second theme in both.

This symphony is scored for 1 flute, 2 oboes, 2 bassoons, 2 horns, and the usual strings. The score bears no dedication.

CONCERTO FOR PIANOFORTE, NO. 1, IN B-FLAT MINOR, OPUS 23.

PETER ILYITCH TCHAIKOVSKY.

(Born at Votkinsk in the government of Viatka, Ural district, Russia, on April 25, 1840; died at St Petersburg on Nov. 6, 1893.)

This concerto was publicly played for the first time on any stage in the Boston Music Hall by Hans von Bülow on October 25, 1875; the orchestra conducted by Mr. B. J. Lang. This was probably the only time in the history of our city that an important work by a great, world-famous composer has been actually brought out here.* The present writer was one of the small knot of musicians and music-lovers present at the first rehearsal. None of us will ever forget the puissant impression made by the first few measures—the opening horn-phrase, the crashing chords of the orchestra,

* There was another "first" connected with the history of this concerto: the first cablegram ever sent from Boston to Moscow was from von Bülow to Tchaikovsky, announcing the success of the work.

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and then that grand melody of the violins and 'celli. We had no idea of what von Bülow was playing, but soon came to the conclusion that here was something by a new man; questions were showered upon little Wertheimer (von Bülow's business agent), as he passed through the hall. "Tchaikovsky, Tchaikovsky," was the hurriedly whispered reply, accompanied by looks full of important augury. Who Tchaikovsky was, few if any of us then knew; this outlandish name, which most of us even failed to catch, told us nothing. But, before the rehearsal was over, it had become evident enough that this new Tchaikovsky was *somebody*.

The first movement begins with a long introduction *Andante non troppo e molto maestoso* (3-4 time). This introduction is based and developed wholly on a theme of its own. It opens in B-flat minor with six measures of preluding by the full orchestra on the initial figure of the theme, given out *fortissimo* by all the horns in unison against crashing chords. This short prelude ends with a modulation to the relative D-flat major — in which key the introduction properly is — upon which the pianoforte comes in with great swept chords accompanying the majestic theme, which is sung by the first violins and 'celli in octaves, the wood-wind and horns supplying a background of sustained harmony. Then the pianoforte takes up the theme, with considerable figural ornamentation, against a *pizzicato* accompaniment in the strings and a background of sustained harmony in the clarinets, bassoons, and horn. But the solo instrument soon leaves the melody half-developed to work out a short unaccompanied cadenza on its initial figure; after which a series of close imitations on this figure between pianoforte and orchestra lead to a complete repetition of the great D-flat major theme by all the violins, violas, and 'celli in double octaves against sustained harmonies in the wood-wind and horns, *staccato* chords in the trumpets and trombones with short rolls on the kettle-drums, and a brilliant series of repeated chords (in the nervous rhythm of the dotted sixteenth and thirty-second) on the pianoforte. Then follows a brief coda, in which the theme dies away in the strings against descending arpeggi in full har-

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mony in the pianoforte and ascending ones in the flutes and clarinet. Soft, solemn harmonies in the horns, trumpets, and trombones lead over to the key of B-flat minor and to the main body of the movement. This magnificent introduction was what first established Tchaikovsky's reputation here; a reputation which waned considerably during many succeeding years, until his *Romeo and Juliet* and *Pathetic* symphony came to restore it and raise it higher than ever.

The main body of the movement, *Allegro con spirito* in B-flat minor (4-4 time), opens with six measures of preliminary preluding of the pianoforte, on the rhythm of the first theme—the peculiarly nervous, jerky rhythm of the first two eighth-notes of a triplet, followed by an eighth-rest; the same rhythm that we find in the famous violin accompaniment in the introduction to Wagner's *Tannhäuser* overture. With the seventh measure a string accompaniment in plain chords sets in, and the theme proper begins; a most original theme, full of rude Cossack uncouthness. Some transitional passage-work of the orchestra, accompanied by flowing arpeggj in the pianoforte, leads to a repetition of the theme by the solo instrument in rapid “double-shuffle” octaves against a *pizzicato* accompaniment in the strings. As the theme dies away in the depths of the pianoforte, the wood-wind and horns announce the expressive, sighing second theme—still in B-flat minor—which the solo instrument soon takes up and repeats by itself. Then the muted strings announce a sensuous, half-dreamy, half-caressing subsidiary in A-flat major (dominant of the relative major), the pianoforte coming in between the phrases with little sighing reminiscences of the second theme. This is followed by an extended development of the second theme by pianoforte and orchestra together, leading to a strong cadenza-like transitional passage, after which the sensuous subsidiary returns in the muted strings, now adorned with running counterpoint in triplets, and is further developed by pianoforte and orchestra together. Long-flowing arpeggj of the solo instrument against sustained chords of A-flat major in the wood-wind and horns bring the first part of the movement to a calm, voluptuous close.

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The free fantasia begins with a long-drawn contrapuntal working-out of figures from the subsidiary and the first theme by the orchestra, rising *crescendo e sempre più crescendo* to an overwhelming climax. Then the pianoforte sets in with a tremendous cadenza on figures from the second theme, from which a new motive is gradually developed and forthwith worked out with the greatest energy by solo instrument and orchestra together. After a while the working-out reverts to the subsidiary and first theme in the orchestra against brilliant passage-work in the pianoforte, until the first theme returns in its integrity in the tonic, in the shape in which it appeared on its second repetition in the first part of the movement.

Here the third part begins; its development differs somewhat from that of the first part. The second theme, which now appears in B-flat major, is far more extendedly treated, leading to a long cadenza (most of which is often cut out in performance); then the subsidiary returns, also in B-flat major, and is worked up in climax by pianoforte and orchestra as a conclusion-theme, this new development forming the coda of the movement.

The second movement, *Andantino semplice* in D-flat major (6-8 time), might almost be called a slow movement and scherzo in one. It begins with a simple little lullaby melody, sung by the flute to plain *pizzicato* chords in the muted strings; this melody is then repeated by the pianoforte to a somewhat more elaborate string accompaniment. Then follows a curious second theme, principally in D major,—it makes one think rather of the Christmas music of some weird *pifferari* of the Steppes,—given out first by the oboe, clarinets, and bassoons, then taken up by the pianoforte, while scraps of the tender first theme return in various orchestral instruments. Then the first theme returns in its integrity in D-flat major in the 'celli against an arpeggio accompaniment in the solo instrument. Now the tempo changes to *Allegro vivace assai*, and the key to

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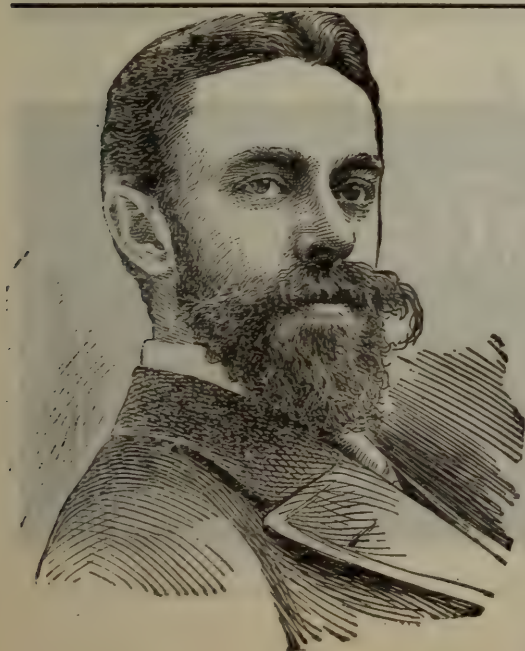
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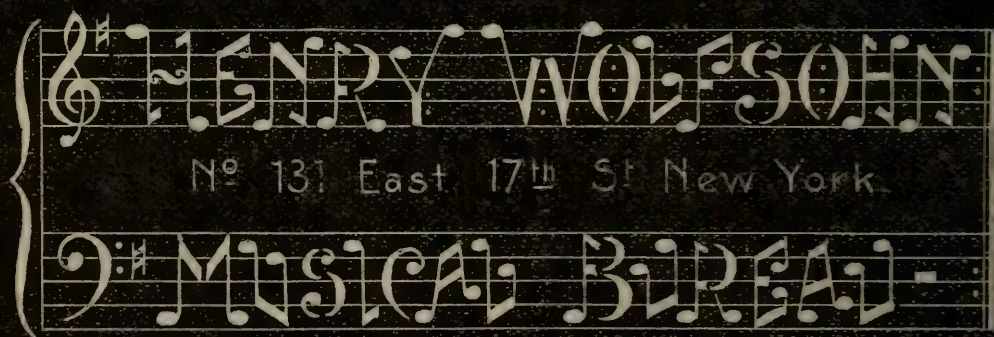
D minor ; we come to the second part of the movement — which, as I have said, might be called a scherzo in itself. After some tricky preluding in the pianoforte, the violas and 'celli come in with the daintiest waltz-theme, which is worked up with considerable elaborateness by the strings, and now and then some of the wood-wind, against an undulating figure accompaniment in the solo instrument. Then, after a cadenza of the pianoforte, the simple lullaby melody of the first theme returns in the tonic, D-flat major, and is developed rather more elaborately than before by pianoforte and orchestra.

The third movement, *Allegro con fuoco* in B-flat minor (3-4 time), is a rousing rondo on three themes. Its plan is this :

After four measures of fitful orchestral preluding, the pianoforte announces and carries through the first theme — a rude, boisterous dance-tune, full of Cossack fierceness — at first alone, then against contrapuntal counter-phrases in the strings *pizzicati* and the wood-wind. Then the pianoforte repeats part of the theme in somewhat fuller writing, over a *pizzicato* accompaniment in plain chords — these chords falling upon the first beat and the second half of the second, so that the accompaniment seems to be in 6-8 time, while the theme is in 3-4.

This extended exposition of the first theme is immediately followed by that of the second, which comes in a resounding *fortissimo* orchestral *tutti* in G-flat major. This second theme, in much the same rhythm as the first, has an accent of the wildest joviality ; it is perhaps rather *canaille* in character — like the opening theme in Bizet's *Carmen* — but is none the less strikingly characteristic and consonant with the general temper of the movement. After its simple exposition by the full orchestra, it is taken up and briefly developed by the pianoforte, its development being unexpectedly cut short by the apparition of the third theme in the violins. This triumphant melody in D-flat major (relative major of the tonic) is concisely exposed by the violins in octaves over syncopated chords in the horns and a *pizzicato* bass. It is then developed by the pianoforte against a quiet harmonic accompaniment in the strings.

Soon the first theme returns in the solo instrument (and in the tonic), the orchestra pitting a new contrapuntal counter-figure against it, a figure in the lightly-skipping rhythm of the dotted sixteenth and thirty-second. Some arduous working-out now ensues, in which both solo instrument and



orchestra take part, leading to a *fortissimo* return of the second theme as an orchestral *tutti* in A-flat major.

What next follows is nearly a repetition of what has gone before : brief development of second theme (in G-natural major) by the pianoforte, re-appearance and development of third theme (in E-flat major), and return and still further working-out of first theme (in the tonic, B-flat minor). This is strictly in accordance with the canons of the three-theme rondo.

The second working-out of the first theme against the skipping counter-figure leads over to some protracted developments in the orchestra on the counter-figure just mentioned and another, taken from the third theme, over a long dominant organ-point (F). This long orchestral climax is followed by some rushing octave-passages in the solo instrument, which lead to a triumphant return of the third theme, *fortissimo* in pianoforte and orchestra together, in the tonic, B-flat major. After this the tempo changes to *Allegro vivo*, and a rushing coda on the first theme ends the movement.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, a set of 3 kettle-drums, and the usual strings. The score is dedicated to Hans von Bülow.

SYMPHONY NO. 3, IN G MAJOR, WITH VIOLA OBLIGATA, "HAROLD IN ITALY," OPUS 16 HECTOR BERLIOZ.

(Born at la Côte-Saint-André, Isère, France, on Dec. 11, 1803; died in Paris on March 9, 1869.)

This symphony originated in Paganini's asking Berlioz to write a viola concerto for him, the great violinist having just purchased a fine old viola, and knowing of nothing in the concerto form for the instrument. Berlioz accepted the commission only after a good deal of hesitation, objecting that, to write a good concerto for viola, one must play the instrument himself, and he did not. But at last he consented to try, and the idea struck him of writing an orchestral composition in several movements, in which the solo viola should play a part of a quasi-dramatic character. When he had nearly finished the sketch for the first movement, Paganini asked to see it, and was frightened by the number of rests in the viola part. "That



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is not the thing at all," cried he. "I am silent too long in it; what I want is to be playing all the time!" Berlioz told him that he knew from the beginning that he would be disappointed, and urged him to write the wished-for concerto himself. But for this Paganini said he had no time. So Berlioz, abandoning the idea of writing anything especially for Paganini, went on with his work in his own way. The result was the symphony with obligato viola, *Harold en Italie*, the subject being taken from Byron's *Childe Harold*.

The work was first given in public at the Conservatoire in Paris on November 23, 1834; but Berlioz introduced many alterations into the score afterwards. Paganini was present at the first performance; he expressed his delight with the work by sending Berlioz a check for twenty thousand francs the next day, which sum the poor composer devoted to paying off some crying debts, but especially to buying leisure to write his *Roméo et Juliette* symphony, which he dedicated to Paganini.

The first movement of *Harold en Italie* is entitled: "*Harold in the Mountains; scenes of melancholy, of happiness and joy.*" It begins with a long slow introduction, *Adagio* in G minor and G major (3-4 time). This opens with a fugato on a sighing, chromatic subject in sixteenth-notes, first given out in *pianissimo* by the basses, then taken up by the first violins, then by the violas, and last by the second violins, while various instruments of the wood-wind group play a more *cantabile* chromatic counter-subject against it.

This development continues for some time, until the full orchestra strikes in *fortissimo* with the tonic chord of G minor, and the harp begins some sextolet arpeggj. The modality now suddenly changes to G major; the solo viola (which, throughout the symphony, impersonates Harold himself) enters with a beautiful slow *cantilena*, which it develops at considerable length against alternate arpeggj in the harp and the clarinets; this melody is afterwards repeated in canon, with the first trumpet, bassoons, and 'celli on the antecedent, and the flutes, clarinets, oboes, and solo viola and harp on the consequent, while the violas and violins weave a cloud of cunning figural tracery about the whole.

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The main body of the movement, *Allegro* in G major (6-8 time), begins with some free prelude, after which the solo viola, accompanied by the strings, announces the first theme — a chromatic melody of uneasy, restless character — which is developed by it and the orchestra. A sudden change, by a very unusual deceptive cadence, to F major, leads to a hint at the second theme in the violas, 'celli, and bassoons, the theme itself soon appearing in the solo viola in D major (dominant of the principal key).^{*} Its somewhat brief development closes the first part of the movement, which is repeated. There is no conclusion-theme.

Here Berlioz leaves the scheme of the sonata form: his elaborate free fantasia merges into the coda of the movement, there being only one or two faint hints at anything like a third part. The coda is one long *crecendo e stringendo*, until the tempo becomes twice as fast as at the beginning of the *Allegro*.

The second movement, *Allegretto* in E major (2-4 time), is entitled: "*March of Pilgrims singing their Evening Prayer*." This march is one of Berlioz's most original conceits. The plan of the movement is as follows: a simple march-theme is played by the strings, the melody being sometimes in the violins, sometimes in the violas, sometimes in the basses; the regular development of this simple theme is constantly interrupted by the chiming of two bells, one in high B (represented by the flute, oboe, and harp), the other in medium C (represented by the horns and harp). Whenever this C-bell rings, the booming resonance of a large church-bell is suggested with singularly vivid picturesqueness by chords in repeated notes in the wood-wind and second violins. In addition to this march and tolling of bells, the solo viola (Harold) brings back reminiscences from the introductory *Adagio* of the first movement, without, however, interfering in the least with the development of the movement itself. The most striking effect is produced by the booming of the second bell, in C: it comes in on the last note of every phrase of the march-melody, no matter what chord the phrase may end on. For instance, the first phrase ends with the chord of D-sharp minor, in the midst of which the C-natural of the horns has the weirdest effect. Another peculiar effect in this march is that, no matter on what chord, nor in what key, a phrase may end, the next phrase almost in-

^{*} Melodic resemblances are curious things: this second theme of Berlioz's is, in one way, an anticipation of Offenbach's totally different-seeming "*Voici le sabre de mon père*" in *la Grande Duchesse de Gérolstein*. No two melodies could be more utterly different in character; yet both have, strictly speaking, much in common.



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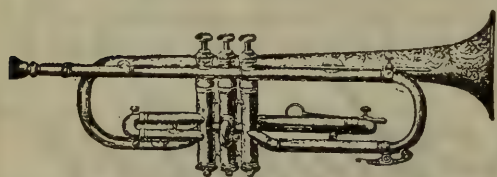
variably begins in E major: it is a constant straying away from the tonic, and suddenly finding yourself back there again. In the middle of the movement is an episode: the pilgrims' chaunt, a sort of choral sung alternately by the wood-wind and strings *con sordini* against a contrapuntal *pizzicato* bass, and waving arpeggi in the solo viola. Then the march returns once more, and gradually dies away.

The title of the third movement is: "*Serenade of a Mountaineer in the Abruzzi to his Mistress.*" It takes the place of the scherzo. The first part (scherzo proper) is an *Allegro assai* in C major (6-8 time), in which the piccolo-flute and oboe in octaves play a vivacious little melody in dotted, triplet rhythm, to a strumming accompaniment in the violas *divise*, and long sustained notes in the second oboe, clarinets, and bassoons. It is a vivid suggestion of the bag-pipe and small pipe of the Roman peasants. The second part (trio) is much more extended. It is based upon a pastoral *cantilena* in C major, sung by the English-horn and other wind instruments against a varied accompaniment in the strings and harp. All at once the solo viola (Harold) returns with its *Adagio* theme from the introduction of the first movement, but without in the least interrupting the development of the serenade melody; soon this *Adagio* of Harold's is reinforced by all the violins and violas. The movement closes with a return of the short scherzo, followed by a return of the serenade melody, now sung by the solo viola, while the flute takes up the original viola *Adagio*, and the other violas keep insisting upon the lively dotted-triplet rhythm of the scherzo itself.

The fourth movement is entitled: "*Orgy of Brigands; recollections of the preceding scenes.*" It begins with an *Allegro frenetico* in G minor (2-2 time), which is soon interrupted by snatches from the preceding movements played by the solo viola. First comes a reminiscence of the introduction, then of the pilgrims' march, then of the mountaineer's serenade, then of the theme of the first movement, lastly of the introduction again, all these themes being interrupted by loud exclamations from the full orchestra. At length "Harold the dreamer" is silent and the brigands have full sway; the furious *Allegro* is developed in Berlioz's peculiar style, with all sorts of sudden changes of rhythm and key, and the most unflagging energy. The brilliant first theme is followed by a wailing second theme in the violins, and this by a terrific conclusion-theme in the wind

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instruments. It is probably to this conclusion-theme that Berlioz refers, in his account of conducting the symphony in Bradnchweig, when he speaks of "brazen throats belching forth blasphemies." Curiously enough, this fourth movement is the one in the whole symphony which approaches most closely to the regular sonata form; there are the three regulation themes, and the divisions into first part, free fantasia, and third part can be clearly enough traced. In the coda two solo violins and a solo 'cello (behind the stage) come in with a faint parting reminiscence of the pilgrims' march; at which, some convulsive sobs on Harold's viola lead back to a frantic renewal of the orgy.

This symphony is scored for 2 flutes (the first of which is interchangeable with piccolo), 2 oboes (the first of which is interchangeable with English-horn), 2 clarinets, 4 horns, 2 trumpets, 2 cornets-à-pistons, 4 bassoons, 3 trombones, 1 ophicleide (or bass-tuba), cymbals, 2 tambourines, 1 pair of kettle-drums, 1 harp, 1 solo viola, and the usual strings. The score is dedicated to Humbert Ferrand.

The solo viola part in *Harold en Italie* has been compared to the "Fixed Idea," in the *Fantastic* symphony. The comparison is not wholly without warrant, for there is an unmistakable similarity between the two ideas. Still there is a marked difference. The Fixed Idea (in the *Fantastic* symphony) is a melody, a *Leitmotiv*; it is the first theme of the first movement, and the theme of the trio of the second; it appears also episodically in all the other movements. Moreover, no matter where nor how it appears, whether as a functional theme or an episode, it is always the main business in hand; either it forms part of the development, or the development is interrupted and arrested to make way for it. The viola part in *Harold en Italie* is something quite different. Save in the first movement—which, the reader will remember, was originally sketched out as part of an actual viola concerto—it holds itself quite aloof from the musical development; it plays no principal nor essential part at all. It may now and then play some dreamy accompanying phrases, but it, for the most part, plays reminiscences of melodies already heard in the course of the symphony; and its chief peculiarity is that, in bringing up these reminiscences, it has little or no effect upon the musical development of the movement in hand. The development generally goes on quite regardless of this Harold, who seems more like a meditative spectator than a participant in the action of the symphony.

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| I. Larghetto calmato (D minor) | - | - | - | - | 6-8 |
| II. Presto giocoso (B-flat major) | - | - | - | - | 2-4 |
| III. Largo (D minor) | - | - | - | - | 3-4 |

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| I. Allegro non troppo (D major) | - | - | - | - | 3-4 |
| II. Adagio non troppo (B major) | - | - | - | - | 4-4 |
| III. Allegretto grazioso, quasi Andantino (G major) | - | - | - | - | 3-4 |
| IV. Allegro con spirito (D major) | - | - | - | - | 2-2 |

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(Born at Keszthely on the Platten-See, Hungary, on May 18, 1830;
still living in Vienna.)

This concert overture, first given by the Philharmonic Society in Vienna in 1865, was the keystone of Goldmark's universal fame as a composer. It was first played in Boston at a concert of the Harvard Musical Association, Mr. Carl Zerrahn, conductor, on Dec. 6, 1877. The following Preface is printed in the full score :

For the benefit of those who may not be acquainted with Kalidasa's famous work, *Sakuntala*, we here briefly condense its contents.

Sakuntala, the daughter of a nymph, is brought up in a penitentiary grove by the chief of a sacred caste of priests as his adopted daughter. The great king Dushianta enters the sacred grove, while out hunting; he sees Sakuntala, and is immediately inflamed with love for her.

A charming love-scene follows, which closes with the union (according to Grundharveri the marriage) of both.

The king gives Sakuntala, who is to follow him later to his capital city, a ring, by which she shall be recognized as his wife.

A powerful priest, to whom Sakuntala has forgotten to show due hospitality, in the intoxication of her love, revenges himself upon her by depriving the king of his memory and of all recollection of her.

Sakuntala loses the ring while washing clothes in the sacred river.

When Sakuntala is presented to the king by her companions, as his wife, he does not recognize her, and repudiates her. Her companions refuse to admit her, as the wife of another, back into her home, and she is left alone in grief and despair; then the nymph, her mother, has pity on her, and takes her to herself.

Now the ring is found by some fishermen and brought back to the king. On his seeing it, his recollection of Sakuntala returns. He is seized with remorse for his terrible deed; the profoundest grief and unbounded yearning for her who has disappeared leave him no more.

On a warlike campaign against some evil demons, whom he vanquishes, he finds Sakuntala again, and now there is no end to their happiness.

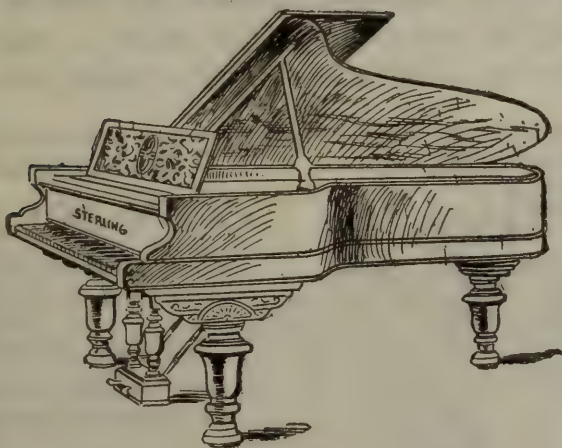
The overture is somewhat freely constructed, although it adheres, in the main, to the general scheme of the sonata form. It opens, *Andante assai*, in F major (3-4 time), with some suave harmonies in the violas, 'celli (largely divided), and bassoons, in which the low trills may be fancied to bear some reference to the gurgling of a spring — indicative of Sakuntala's parentage; her mother being a water-nymph. After a few measures of this, the tempo changes to *Moderato assai* in F major (3-4 — or 9-8 — time), and the clarinet and two 'celli in unison sing the tender love-melody of the first theme over soft harmonies in the strings and bassoons. Soon the first violins and oboe bring in an equally sensuous second theme, against which the second violins and violas pit figures from the first as a counter-theme. After a while the figuration in the middle strings, reinforced by the horns, assumes a more lively rhythmic character, and a new triplet-figure soon takes possession of the whole orchestra, which leads by a short *crescendo* up to a modulation to A minor *Poco più mosso*, in which key all the brass now launches forth the brilliant third theme — a vivacious hunting-tune, of which the peculiar rhythm just brought in by the second violins, violas, and horns is the most prominent feature. This theme is now briefly developed, being tossed about alternately between the three principal masses of

the orchestra: the brass, the wood-wind, and the strings; leading to a resounding *fortissimo* of the full orchestra. Next follows a long development of a new *cantabile* theme, *Andante assai* in E major, which bears, however, an evident relationship to the tender and sensuous second theme. This passage, which begins with the melody in the oboe and clarinet, against swept chords in the harp and waving triplet arpeggj in the violins and violas, soon calls in the full force of the orchestra in rich harmonies, with sparkling arpeggj in the harp. It is followed by a *Più mosso quasi Allegro* movement, beginning *pianissimo* in F-sharp major, and ending *fortissimo* on the dominant of F major, in which the third ("hunting") theme is worked up brilliantly in passage-work to a resounding climax. This ends the first part of the overture. I may here warn the reader that, in designating the themes as "first," "second," and "third," I use these terms wholly untechnically, to indicate the several themes in question by the order of their entry; their respective characters, as well as their treatment, forbid their being looked upon as the regular first, second, and conclusion themes of the sonata form.

The second part of the overture (corresponding pretty closely to the third part in the sonata form) begins exactly as the first part did — with the gurgling "water music"—and is developed in almost precisely the same manner, if with certain differences of key, up to the end of the long *Andante assai* (then in E major, now in E-flat major); but now, instead of the "hunting" theme returning, we come upon a sort of free fantasia,

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in which the first theme is elaborately, if not very extendedly, worked out in imitative counterpoint by various wind instruments against high triplet arpeggi in the violins. This leads to the third part of the overture, of Coda. A long-drawn-out *crescendo* climax on figures from the "hunting" theme leads to a *fortissimo* outburst of the full orchestra on the first and second themes in conjunction: first theme in the flutes, oboes, clarinets, and violins, second theme in the four horns in unison, against plain chords in a syncopated rhythm in the rest of the orchestra. A free climax, beginning with the "hunting" theme and passing from *Quasi Allegretto* to *Allegro vivace* and *Quasi Presto*, brings the overture to a close.

This overture is scored for 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, a set of 3 kettle-drums, harps ("if possible two!"), and the usual strings. The scoring is, for the most part, very full, as was Goldmark's habit. The score is dedicated to Ludwig Lakenbacher.

CONCERTO FOR PIANOFORTE, No. 2, IN D MINOR, OPUS 23.

EDWARD MACDOWELL.

(Born in New York on Dec. 18, 1861; still living there.)

The first movement, *Larghetto calmato* in D minor (6-8 time), is based upon two principal themes, with one subsidiary, the two former presenting considerable similarity in character. The movement opens with what, from formal considerations, I will call its second theme, softly given out in harmony by the strings; this brief exposition is answered by some chromatic harmonies in the lower wood-wind and horn, and more thematically by the trombones. Next follows a brilliant introductory cadenza for the solo instrument, leading to a return of the theme in the flutes and clarinets. All this is by way of prelude. Now the tempo changes to *Poco più*



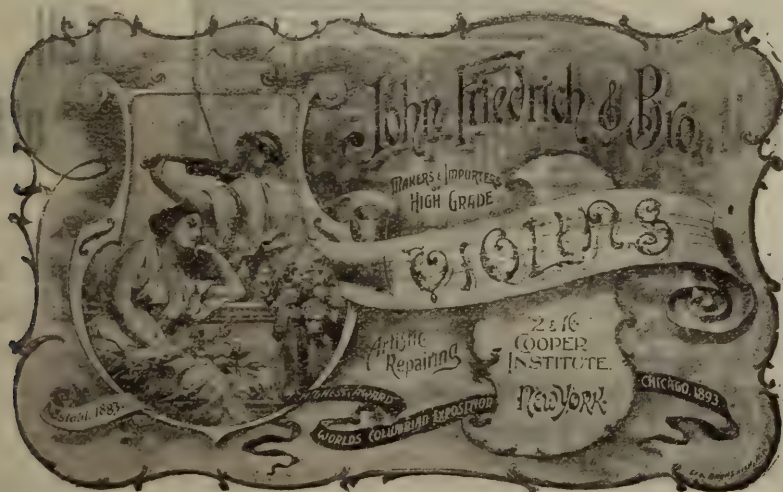
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mosso e con passione and the movement begins in earnest. The pianoforte exposes the first theme, at first alone, then accompanied by the strings; a short intermediate subsidiary passage leads to a return of the theme in the solo instrument, now with a more elaborate accompaniment in the wood-wind over a *pizzicato* bass. Some brief passage-work (still thematic in character) leads to the appearance of the second theme, in the relative F major, developed by the strings and wood-wind, and soon figurally embroidered by the pianoforte. With a change from 6-8 to 3-4 time comes the subsidiary theme in the horns and trombones, against running passage-work in the pianoforte; this leads to the working-out, which is tolerably long and elaborate, carried on almost entirely by the orchestra against brilliant passage-work in the solo instrument. The return of the first theme comes in D major, in the pianoforte over a *pizzicato* bass, but soon merges into some fresh working-out of the two principal themes—or characteristic figures from them—together. A brief coda brings the movement to a *pianissimo* close in D major. Although this movement is really the slow movement of the concerto, it presents an evident, if rather free, application of the sonata form—with slow thematic introduction and a defective third part.

The second movement, *Presto giocoso* in B-flat major (2-4 time), is a brilliant rondo on three themes. After some little orchestral preluding, the pianoforte takes up the nimbly running and skipping first theme and develops it at some length, accompanied by the orchestra, passing suggestions of the second theme coming now and then from the horns and from the clarinets and bassoons; but the development of the first theme goes on in spite of these for some time longer, until the second theme, with its effective syncopations, bursts forth *fortissimo* as an orchestral *tutti*. This second theme is in the tonic, and is soon taken up by the pianoforte. A joyous third theme, still in the tonic, soon follows in the solo instrument. The three themes having thus been presented in succession, the working-



out now follows, in true rondo style, the movement ending with a short coda after the return of the second theme.

The third movement opens with a slow introduction, *Largo* in D minor (3-4 time), in which reminiscences of the principal theme of the first movement alternate with hints at the new theme soon to come. The main body of the movement, *Molto Allegro* in D major (3-4 time), is, like the second, based on three contrasted themes. The first is announced and partly developed by the wood-wind, over trills and rising scales in the pianoforte, then taken up by the solo instrument and briefly worked up by it and the orchestra, at last by all the brass. The second theme is given out in F major by the pianoforte over a string accompaniment, and is followed by some passage-work on figures from the first theme. The third theme enters *fortissimo* in B minor as an orchestral *tutti* (its second phrase recalls one of the themes of the first movement a little), and is soon worked up with figural embroidery in the pianoforte. From this point onward, the movement is devoted mainly to the working-out of the thematic material thus presented, though with sufficiently frequent returns of the themes in their original shape.

The orchestral part of this concerto is scored for two flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

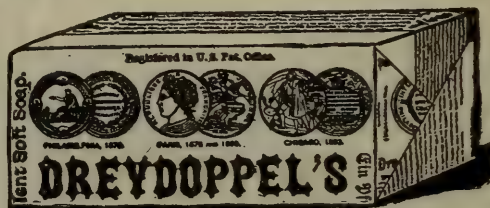
BOURRÉE FANTASQUE EMMANUEL CHABRIER.

(Scored for Orchestra by FELIX MOTTI.)

(Chabrier born at Ambert (Puy-de-Dôme), France, on Jan. 18, 1841; died in Paris on Sept. 13, 1894. Mottl born at Unter-Skt, Veit, near Vienna, Austria, on Aug. 29, 1856; still living.)

I have been unable to find mention of this composition in any list of Chabrier's works. In its original form it was supposably written for pianoforte; but it is not one of the *Dix pièces pittoresques* mentioned by Pougin

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in his obituary article in the *Ménestrel*. In scoring it for orchestra, Mottl had a certain familiarity with Chabrier's style of instrumentation to rely upon, after bringing out his *Gwendoline* in Carlsruhe in 1889; indeed, his scoring of this piece recalls vividly Chabrier's own orchestration in his *Marche joyeuse*. This orchestral version of Mottl's was first publicly played in Carlsruhe in February, 1897, and afterwards in Paris.

The Bourrée was an old dance of presumably French origin. Some authorities claim Auvergne as its first home; others make it come from Biscay, in Spain, where it is said to be still in vogue. It is in many respects similar to the Gavotte, but is to be distinguished from it by being in *allabreve* time, with two beats to the measure, whereas the Gavotte has distinctly four. Again, the Gavotte regularly begins on the third quarter of the measure, and the Bourrée invariably on the fourth (second half of the *allabreve* up-beat).* The Bourrée is regularly in a rapid tempo. Many instances of it are to be found in Bach's suites and partitas, he often following it up with a second, as *alternativo*, or, as we should now say, as trio, after which the first was repeated.

This composition by Chabrier consists of the perfectly free alternate development of two contrasted themes, each of which has its subsidiary. The form is quite simple, although some of the working-out tends to elaborateness. The movement is *Très animé avec beaucoup d'entrain* in C minor (2-4 time), ending in C major.

Mottl has scored the work for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 4 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, 2 harps, triangle, cymbals, snare-drum tambourne, and the usual strings. He has retained Chabrier's original dedication: to Édouard Risler.

* This Bourrée of Chabrier's seems, however, to be an exception to the "invariable" rule,—Grove says "always,"—for it is in 2-4 time, and begins on the second half (third eighth-note) of the measure, just as a Gavotte would.

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SYMPHONY No. 2, IN D MAJOR, OPUS 73 JOHANNES BRAHMS.

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

The first movement, *Allegro non troppo* in D major (3-4 time), begins, without slow introduction, with the simple exposition of the idyllic first theme, the first and third phrases being given out by the horns and bassoons, the second and fourth by the wood-wind, over a bass in the 'celli and double-basses. Toward the end the strings come in and lead by a waving descending passage in octaves to some sombre, mysterious harmonies in the trombones, tuba, and 'celli, interspersed with fragments of phrases in the wood-wind and soft rolls on the kettle-drums. Some *crescendo* passage-work on a more florid phrase leads to the entrance of the first subsidiary, a *staccato* phrase in the oboes and horns with crisp chords in the other wood-wind and waving figures in the violins, beginning in F-sharp minor, then modulating, but soon leading back to its first key, in which the second theme now makes its appearance. This *cantabile* melody is sung in 3rds and 6ths by the 'celli and violas (the 'celli taking the upper voice) to waving figures in the violins, over a *pizzicato* bass. Soon the wood-wind adds richness to the coloring and the theme is taken up and still further developed by the flutes, oboes, and bassoons to a string accompaniment. The passage ends with a modulation by half-cadence to A major, in which key a strongly rhythmic second subsidiary enters *forte* in the full orchestra (minus trombones, tuba, and kettle-drums) and is concisely developed. The conclusion-period of the first part of the movement seems at first to be represented by a series of passage-work imitations between the first and second violins in octaves and the 'celli and double-basses, against a persistent syncopated rhythm, strongly marked by the clarinets, horns, and violas, and gradually rising from *poco forte* to *fortissimo*. But this passage is soon seen to be nothing more than an episode on the augmentation of a figure from the second theme, a figure which has also appeared in diminution in the second subsidiary. It leads to the real conclusion-period, which is represented by a return in A major of the *cantabile* second theme itself, now sung by the violas and second violins (with the violas on the upper voice) against a persistent contrapuntal figuration in the flute, and repeated by the flutes and oboes against a similar figuration in the first violins. The first part of the movement ends in A major (dominant of the principal key), and is forthwith repeated.

The free fantasia is long and exceedingly elaborate; toward the end, the florid figure from the passage-work which led from the mysterious trombone harmonies to the entrance of the first subsidiary in the first part is found to assume more and more thematic importance; its true function in the movement will soon be revealed.

The third part of the movement begins with the return of the first theme in the tonic (D major), the first and third phrases being now given out by the oboes and horns, the second phrase by the second violins and violas, and the fourth phrase by the flutes and bassoons; the bass is, as before, in the 'celli and double-basses. But the theme is now accompanied by flowing counterpoint in the violins and violas, in which the figure just mentioned plays a prominent part: it is really a counter-figure to the first

theme, but now appears for the first time in actual conjunction with it. The waving descending passage leading over to the trombone harmonies in the first part of the movement is now given to the higher wood-wind, and is considerably extended, the violins keeping up their florid running passages, which gradually assume the form of arpeggj. The mysterious trombone harmonies of the first part are now reduced to a single entrance of the horns, trombones, and tuba, immediately followed by the melodious second theme, now in B minor and sung, as before, by the 'celli and violas, but to a flowing arpeggio accompaniment in 3rds alternately in the violins and the flutes and clarinets; the theme is then taken up, as before, by the wood-wind and further developed up to the entrance of the second subsidiary, which now comes in the tonic, D major. From this point on, the development is much the same as in the first part of the movement, if with some changes in the instrumentation. It will be noticed that the *staccato* first subsidiary has not appeared in this third part.

The coda begins with some passage-work on the first theme leading to a return of the first subsidiary in D major, with the *decrescendo* development of which the movement closes quietly.

The second movement, *Adagio non troppo* in B major (4-4 time), opens solemnly with its at once thoughtful and expressive first theme in the 'celli against harmonies in the wind instruments, the bass being in the double-basses; toward the end of the exposition, the melody passes into the violins. Then comes some contrapuntal and imitative passage-work, partly on a figure taken from the first theme, beginning in the wood-wind and then gradually calling the entire orchestra into play. A graceful second theme in F-sharp minor — *l' Istesso tempo, ma grazioso* (12-8 time) — follows, and is developed at first by the wood-wind, then by it and the strings. It leads to a still more melodious subsidiary in the same time and tempo, beginning in the strings in F-sharp minor, then sung in double octaves in B minor by the flute, oboe, and horn over flowing counterpoint in the violas and 'celli, the melody passing next into the basses, against counterpoint in the violins. This leads to a partial return of the first theme in D major, with the melody in the violins in octaves, against figures from the second subsidiary in the wood-wind. This is, however, a false start; the real definitive return of the theme comes a little later in the tonic (B major), with the melody in the wood-wind against 12-8 figuration in the violins. The

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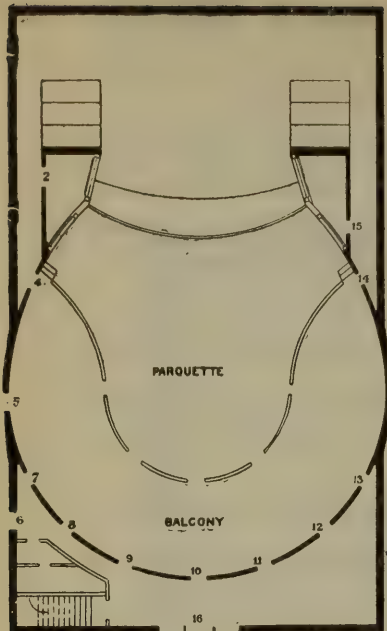
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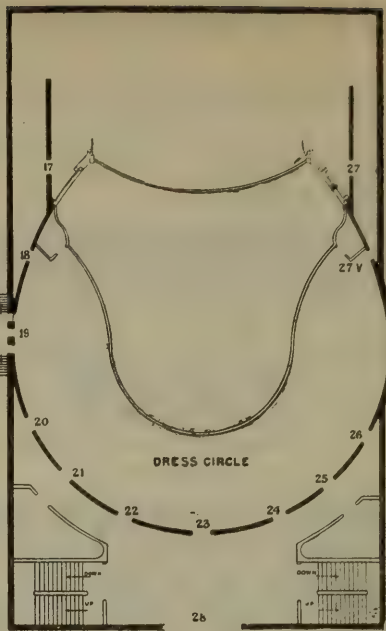
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CHOPIN	Concerto for Pianoforte in E minor, No. 1, Op. 11 Mr. ROSENTHAL.
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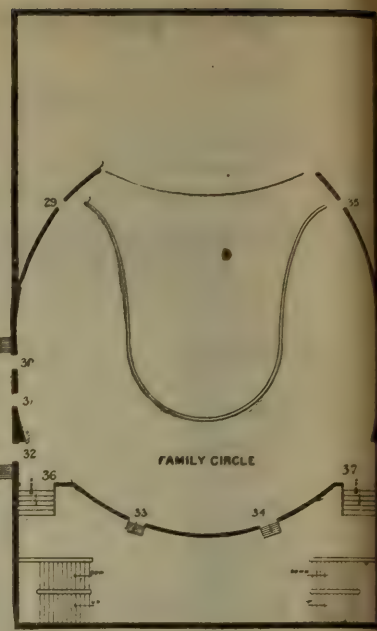
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LISZT	Symphonic Poem No. 3, "The Preludes"
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SCHUMANN	Symphony No. 2, in C major, Op. 61
SMETANA	Symphonic Poem, "Vysehrad" (No. 1 of the Cyclus "My Country")
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further development of the first theme, with many accompanying hints at the second subsidiary, continues to the end of the movement.

The third movement, *Allegretto grazioso, quasi Andantino* in G major (3-4 time), corresponds to the old traditional Minuet. It is based upon the development of a naïf *Ländler* theme, played for the most part by the wood-wind and horns over a *pizzicato* bass in the 'celli, interspersed with episodes of *Presto ma non assai* — tricky *staccato* variations on the same theme alternately in the strings, the wood-wind, and the full orchestra (without trombones, trumpets, tuba, or drums). There are two of these nimble little variation-episodes: the first in 2-4, the second in 3-8 time; they may be taken to correspond to a first and second Trio.

The fourth movement, *Allegro con spirito* in D major (2-2 time), is a brilliant and elaborately developed rondo on four themes — or two principal and two subsidiary themes — at least two of which have a markedly Hungarian character. In the last of these themes the characteristically Brahmsish change from binary to triplet rhythm is to be noted.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The second pair of horns is omitted in the second movement; and the second horns, trumpets, trombones, tuba, and kettle-drums, in the third. The score bears no dedication.

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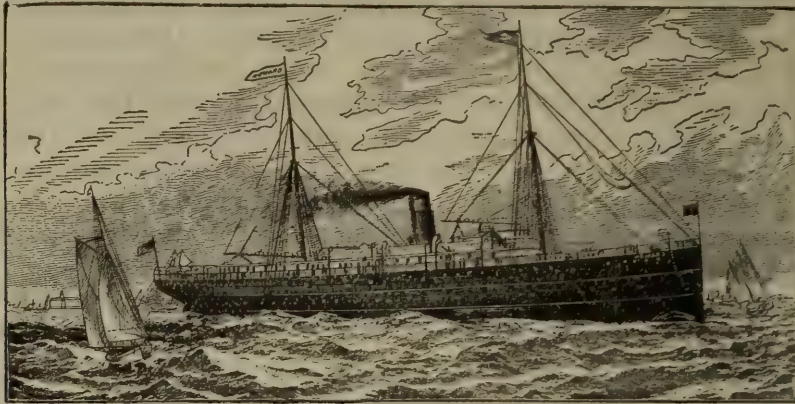
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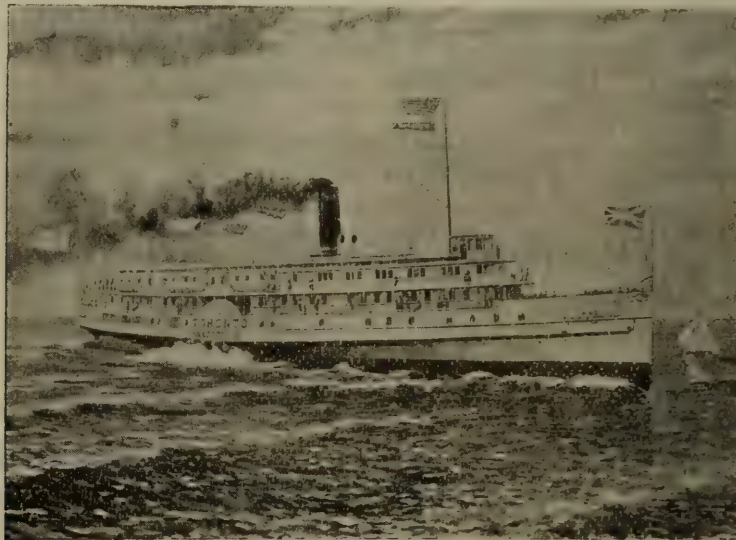
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PROGRAMME

OF THE

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WEDNESDAY EVENING, MARCH 29,

AT 8 PRECISELY.

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Seventeenth Season in Providence.

Mr. WILHELM GERICKE, Conductor.

SEVENTH CONCERT, WEDNESDAY EVENING, MARCH 29, AT 8 PRECISELY.

PROGRAMME.

Peter Ilyitch Tchaikovsky - - Suite No. 1, in D minor, Op. 43

(First time at these concerts.)

- | | | | | |
|---------------------------------|---|---|---|-----|
| I. Introduction : | | | | |
| Andante sostenuto (D minor) | - | - | - | 4-4 |
| Fugue: | | | | |
| Moderato con anima (D minor) | - | - | - | 4-4 |
| II. Divertimento: | | | | |
| Allegro moderato (B-flat major) | - | - | - | 3-4 |
| III. Intermezzo: | | | | |
| Andantino semplice (D minor) | - | - | - | 2-4 |
| V. Scherzo: | | | | |
| Allegro con moto (B-flat major) | - | - | - | 4-4 |
| VI. Gavotte: | | | | |
| Allegro (D major) | - | - | - | 4-4 |

Edward MacDowell - Concerto for Pianoforte, No. 2, in D minor, Op. 23

- | | | | | | |
|-----------------------------------|---|---|---|---|-----|
| I. Larghetto calmato (D minor) | - | - | - | - | 6-8 |
| II. Presto giocoso (B-flat major) | - | - | - | - | 2-4 |
| III. Largo (D minor) | - | - | - | - | 3-4 |
| Molto allegro (D major) | - | - | - | - | 3-4 |

Emmanuel Chabrier - - - - - Bourrée fantasque

(Scored for Orchestra by FELIX MOTTL.)

(First time.)

Ludwig van Beethoven - - Overture to "Leonore," No. 3, Op. 72

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SUITE NO. 1, IN D MINOR, OPUS 43 . . . PETER İLYITCH TCHAIKOVSKY.

(Born at Votkinsk, in the government of Viatka, Ural district, Russia, on April 25, 1840;
died in St. Petersburg on Nov. 6, 1893.)

This suite is in six movements. The first is an Introduction and Fugue. The Introduction, *Andante sostenuto* in D minor (4-4 time), opens with a chromatic theme which is given out and developed by two bassoons in unison, against a soft whispering in the muted strings (without double-basses). This theme is then taken up by the violins in octaves, the tremulous whispering accompaniment being transferred to the wood-wind. Then the first violins (without mutes) announce another chromatic subject which is carried through a free fugato exposition, the other strings entering successively in downward order, the wind instruments bringing in the first theme over a dominant organ-point as soon as the exposition is complete. Some further developments on this and still another theme bring the introduction to a close on the dominant.

The fugue, *Moderato con anima* in D minor (4-4 time), begins with the subject given out *forte* by the first oboe and clarinet and second violins in unison. This subject, beginning with a downward skip from dominant to tonic, and ending with a modulation to the dominant, opens with a markedly rhythmic figure in which an ascending "Scotch snap" is peculiarly prominent. The response, in the second clarinet, first bassoon, and violas, begins with a downward skip from tonic to dominant, and ends with a return to the tonic. The character of this response, with its tonal mutation at the beginning and return to the tonic at the end, makes the fugue partake at once of the character of what Fétis calls a tonal and an "irregular"

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fugue. The development is long and elaborate, the subject coming in double-*fortissimo* in augmentation in the bassoons and horns at the regulation dominant organ-point. After a close *stretto*, a free diminishing coda brings it to a close in D major.

The second movement, Divertimento: *Allegro moderato* in B-flat major (3-4 time), is pretty strictly in the form of a scherzo with trio in the sub-dominant (E-flat major). The clarinet develops a quaint, waltz-like theme, at first unaccompanied, then to a *pizzicato* accompaniment in the strings, which is followed by a more brilliant subsidiary — in which 3-4 and 9-8 time are pitted against each other — worked out by various orchestral combinations. The theme of the trio is a flowing conjunct melody in even quarter-notes, played by various wind instruments against contrapuntal figuration in the strings. The return of the scherzo after the trio is quite regular, saving that the theme is now given out *forte* by the horns, against counter-figures in the wood-wind, over a rhythmic accompaniment in the strings.

The third movement, Intermezzo: *Andantino Semplice* in D minor (2-4 time), contains the extended and elaborate alternate development of two contrasted themes: the one, quaint and quasi-Oriental in character, the other a more flowing *cantilena* in the romanza, or song-without-words vein. The form is perfectly free.

The fourth movement, Marche miniature: *Moderato con moto* in A major (2-4 time), bears the direction: "To be played (*ad libitum*) after the Andante." It is a tricky little musical joke, scored for piccolo, flutes, oboes, clarinets, Glockenspiel, triangle, and four violin-parts.*

* This fourth movement will be omitted at this concert; although published in the score, it is not included in the orchestral parts.

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The fifth movement, Scherzo: *Allegro con moto* in B-flat major (4-4 time), is a brilliant scherzo on a single theme and its subsidiary, with a second theme coming in as trio in the middle, in E-flat minor.

The sixth movement, Gavotte: *Allegro* in D major (4-4 time), is in very nearly the same form as the preceding one, although the gavotte rhythm is strongly marked. The development is decidedly elaborate.

This suite is scored for 1 piccolo-flute, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 pair of kettle-drums, and the usual strings; Glockenspiel and triangle come in in the fourth movement only. The score bears no dedication.

CONCERTO FOR PIANOFORTE, NO. 2, IN D MINOR, OPUS 23.

EDWARD MACDOWELL.

(Born in New York on Dec. 18, 1861; still living there.)

The first movement, *Larghetto calmato* in D minor (6-8 time), is based upon two principal themes, with one subsidiary, the two former presenting considerable similarity in character. The movement opens with what, from formal considerations, I will call its second theme, softly given out in harmony by the strings; this brief exposition is answered by some chromatic harmonies in the lower wood-wind and horn, and more thematically by the trombones. Next follows a brilliant introductory cadenza for the solo instrument, leading to a return of the theme in the flutes and clarinets. All this is by way of prelude. Now the tempo changes to *Poco più mosso e con passione* and the movement begins in earnest. The pianoforte

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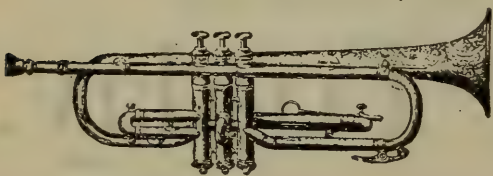
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exposes the first theme, at first alone, then accompanied by the strings; a short intermediate subsidiary passage leads to a return of the theme in the solo instrument, now with a more elaborate accompaniment in the wood-wind over a *pizzicato* bass. Some brief passage-work (still thematic in character) leads to the appearance of the second theme, in the relative F major, developed by the strings and wood-wind, and soon figurally embroidered by the pianoforte. With a change from 6-8 to 3-4 time comes the subsidiary theme in the horns and trombones, against running passage-work in the pianoforte; this leads to the working-out, which is tolerably long and elaborate, carried on almost entirely by the orchestra against brilliant passage-work in the solo instrument. The return of the first theme comes in D major, in the pianoforte over a *pizzicato* bass, but soon merges into some fresh working-out of the two principal themes—or characteristic figures from them—together. A brief coda brings the movement to a *pianissimo* close in D major. Although this movement is really the slow movement of the concerto, it presents an evident, if rather free, application of the sonata form—with slow thematic introduction and a defective third part.

The second movement, *Presto giocoso* in B-flat major (2-4 time), is a brilliant rondo on three themes. After some little orchestral preluding, the pianoforte takes up the nimbly running and skipping first theme and develops it at some length, accompanied by the orchestra, passing suggestions of the second theme coming now and then from the horns and from the clarinets and bassoons; but the development of the first theme goes

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on in spite of these for some time longer, until the second theme, with its effective syncopations, bursts forth *fortissimo* as an orchestral *tutti*. This second theme is in the tonic, and is soon taken up by the pianoforte. A joyous third theme, still in the tonic, soon follows in the solo instrument. The three themes having thus been presented in succession, the working-out now follows, in true rondo style, the movement ending with a short coda after the return of the second theme.

The third movement opens with a slow introduction, *Largo* in D minor (3-4 time), in which reminiscences of the principal theme of the first movement alternate with hints at the new theme soon to come. The main body of the movement, *Molto Allegro* in D major (3-4 time), is, like the second, based on three contrasted themes. The first is announced and partly developed by the wood-wind, over trills and rising scales in the pianoforte, then taken up by the solo instrument and briefly worked up by it and the orchestra, at last by all the brass. The second theme is given out in F major by the pianoforte over a string accompaniment, and is followed by some passage-work on figures from the first theme. The third theme enters *fortissimo* in B minor as an orchestral *tutti* (its second phrase recalls one of the themes of the first movement a little), and is soon worked up with figural embroidery in the pianoforte. From this point onward, the movement is devoted mainly to the working-out of the thematic material thus presented, though with sufficiently frequent returns of the themes in their original shape.

The orchestral part of this concerto is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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R. Walthew	Ode to the Nightingale
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BOURRÉE FANTASQUE EMMANUEL CHABRIER.

(Scored for Orchestra by FELIX MOTTL.)

(Chabrier born at Ambert (Puy-de-Dôme), France, on Jan. 18, 1841; died in Paris on Sept. 13, 1894. Mottl born at Unter-Skt, Veit, near Vienna, Austria, on Aug. 29, 1856; still living.)

I have been unable to find mention of this composition in any list of Chabrier's works. In its original form it was supposedly written for piano-forte; but it is not one of the *Dix pièces pittoresques* mentioned by Pougin in his obituary article in the *Ménestrel*. In scoring it for orchestra, Mottl had a certain familiarity with Chabrier's style of instrumentation to rely upon, after bringing out his *Gwendoline* in Carlsruhe in 1889; indeed, his scoring of this piece recalls vividly Chabrier's own orchestration in his *Marche ioyeuse*. This orchestral version of Mottl's was first publicly played in Carlsruhe in February, 1897, and afterwards in Paris.

The Bourrée was an old dance of presumably French origin. Some authorities claim Auvergne as its first home; others make it come from Biscay, in Spain, where it is said to be still in vogue. It is in many respects similar to the Gavotte, but is to be distinguished from it by being in *allabreve* time, with two beats to the measure, whereas the Gavotte has distinctly four. Again, the Gavotte regularly begins on the third quarter of the measure, and the Bourrée invariably on the fourth (second half of the *allabreve* up-beat).* The Bourrée is regularly in a rapid tempo. Many instances of it are to be found in Bach's suites and partitas, he often following it up with a second, as *alternativo*, or, as we should now say, as trio, after which the first was repeated.

* This Bourrée of Chabrier's seems, however, to be an exception to the "invariable" rule,—Grove says "always,"—for it is in 2-4 time, and begins on the second half (third eighth-note) of the measure, just as a Gavotte would.

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This composition by Chabrier consists of the perfectly free alternate development of two contrasted themes, each of which has its subsidiary. The form is quite simple, although some of the working-out tends to elaborateness. The movement is *Très animé avec beaucoup d'entrain* in C minor (2-4 time), ending in C major.

Mottl has scored the work for 1 piccolo-flute, 2 flutes, 2 oboes, 1 English-horn, 2 clarinets, 4 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, 2 harps, triangle, cymbals, snare-drum, tambourne, and the usual strings. He has retained Chabrier's original dedication: to Édouard Risler.

OVERTURE TO "LEONORE," NO. 3, OPUS 72. LUDWIG VAN BEETHOVEN.

(Born in Bonn on Dec. 16 (?), 1770; died in Vienna on March 26, 1827.)

The right chronological order of Beethoven's four overtures to "Leonore" (overtures in C major, Nos. 1, 2, and 3, to "Leonore," and overture in E major, No. 4, to "Fidelio") has been much debated. In Breitkopf & Härtel's Thematic Catalogue of Beethoven's published works (1851), the first catalogue of the kind that had any pretensions to completeness, these four overtures are given under Op. 72,—the first three under "Leonore," opera in two acts (first and second versions), the fourth under "Fidelio" ("Leonore"), opera in two acts (third version). The several dates of composition are given as follows:—

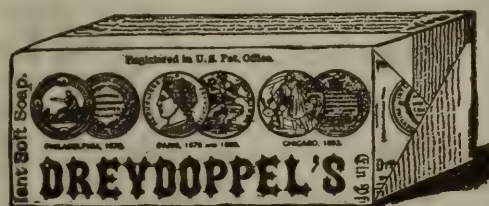
Overture No. 1, composed in 1805.

Overture No. 2, composed in 1805.

Overture No. 3, composed in 1806.

Overture No. 4, composed in 1814.

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But under Op. 138 we find the following: Overture to the opera "Leonore" (C major) (Posthumous. Composed in the year 1805). See Op. 72, Overture No. 1. So even in this early catalogue the Overture No. 1 appears as a posthumous work, Op. 138 (Beethoven's latest opus-number), and also, as it were by courtesy, under Op. 72 (the opus-number of the opera "Leonore").

In Peters's edition of the full scores of these overtures they are given in the same order as in Breitkopf & Härtel's catalogue, with rather fuller commentary, and with one important change in the dates.

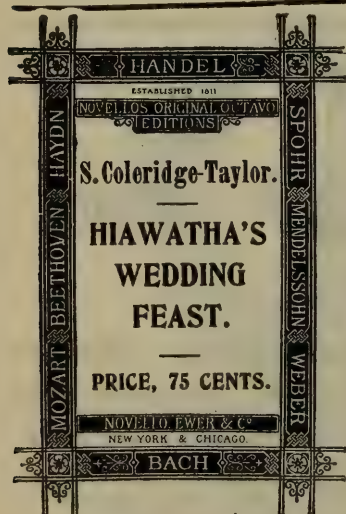
Overture No. 1, alleged to be to the opera "Leonore" ("Fidelio"), Op. 138. Posthumous work, composed about the year 1807.

Overture No. 2, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1805, for the first version of the opera, therefore properly to be marked as No. 1.

Overture No. 3, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1806, for the second version of the opera, and therefore properly to be marked as No. 2.

Overture to the opera "Fidelio," Op. 72.

Here is the discrepancy: in the date of composition, and consequently in the proper chronological order of the Overture No. 1. If it was written in 1805, it was written certainly before the (so-called) No. 3, and probably also before the (so-called) No. 2, and was in all likelihood a work rejected by the composer, which would account for its not being published with the others during his lifetime. If, on the other hand, it was written in 1807, it was written *after* both the (so-called) Nos. 2 and 3, it was an afterthought of the composer's, and its merely posthumous publication is not so certainly



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to be accounted for in the same way, although Beethoven's writing still a fourth overture after it, in 1814, does look as if he were not wholly satisfied with it.

Grove says that this disputed overture was written for a proposed performance of the opera in Prag, in May, 1807. "The proposal, however, was not carried out, and the overture remained, probably unperformed, till after his death." Scribner's Cyclopædia of Music and Musicians says of it, "It was rehearsed by a small orchestra at Prince Lichnowsky's, but was pronounced too light; first performed from MS. in Vienna, Feb. 7, 1828."

Indeed, all external evidence now points to its having been written after the (so-called) Nos. 2 and 3, and to its being properly No. 3, and not No. 1. But many musicians refuse to believe the external evidence (which is not wholly conclusive, to be sure, although it is known that the [so-called] No. 1 was considered too long in Beethoven's day, and the [so-called] No. 2 too heavy and difficult, and that the composer was asked to write a lighter overture to his opera), finding it absolutely incredible that Beethoven, after remodelling No. 2 into No. 3 (both these overtures are built upon the same general plan and of almost identically the same thematic material), should subsequently have fallen so much below the mighty No. 3 as to put out this far lighter No. 1. They thus find the internal evidence that the old, traditional numbering of these three overtures was right too strong to allow them to credit the external evidence that tends to prove it to be wrong.

But there is one bit of internal evidence to prove that the original numbering was wrong,—a piece of evidence which, as far as the present writer knows, has hitherto been overlooked. This is to be found in the treatment of the slow theme, quoted from Florestan's air, "*In des Lebens Frühlingstagen*," in the second act of the opera. This phrase appears in A-flat in the opera and in the overtures Nos. 2 and 3 (to retain the old numbering for the present); in the overture No. 1 it appears transposed to E-flat. Too much stress is not to be laid upon this mere matter of key; for this

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phrase appears very near the beginning of the *adagio* introduction of the overtures Nos. 2 and 3, but as an *adagio* episode in the middle of the *allegro con brio* in No. 1. Still, the fact remains that there is an alteration (in key at least) in this phrase in No. 1 which does not appear either in No. 2 or No. 3. But this is not all: apart from an intercalated measure which we find in the overtures Nos. 1 and 2, but not in No. 3, there are two important changes in the melody itself (as it appears in Florestan's air) made in the overtures Nos. 1 and 3, but which are not found in No. 2. Now, Beethoven's tendency to make such changes in his themes, as he worked them over and over again to get them to satisfy him, is universally known, as it is also abundantly proved in his sketch-books. So it is at least *prima facie* evidence that where, as here, three different versions exist of an original phrase, the one of them which diverges most from the original form is the latest. Now, it is just in this overture No. 1 that this phrase does diverge most from its form in Florestan's air: it has both the intercalated measure we find in the overture No. 2 and the two important melodic changes we find in the overture No. 3. Another difference is still more convincing: In each one of the three overtures this phrase appears with different instrumentation. In No. 2 it is given to the clarinets, bassoons, and horns, with accompanying parts for the violins, violas, and 'celli; in No. 3 it is given to the clarinets and bassoons, with accompanying parts for the violins, violas, and 'celli, and two sustained E-flats on the trombones; in No. 1, it is given to the oboes, clarinets, bassoons, and horns without strings. Now, of all these three versions, that in No. 1 sounds decidedly the clearest and best to the present writer's ear: both in No. 2 and No. 3 the passage sounds rather muddy and confused, in No. 1



it sounds to perfection. To my mind the two melodic changes indicate distinctly enough that the No. 1 version was written at least after the No. 2, while the superior effect of the instrumentation indicates that it was written after No. 3.

The overture to "Leonore" No. 3 has long been regarded as the king of overtures,—a somewhat foolish title; for, great as it is, it is perhaps no greater than the overture to "Coriolan." No work stands on an absolutely isolated pinnacle of supremacy. It begins with one of Beethoven's most daring harmonic subtleties; the key is C major; the strings, trumpets, and kettle-drums strike a short *fortissimo* G (the dominant of the key), which is held and diminished by the wood-wind and the horns, then taken up again *piano* by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant 7th, and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major) and pass, by a deceptive cadence, through the chord of the dominant 7th and minor 9th to the chord of A-flat major. Here we have, in the short space of nine measures, a succession of keys — C major, B minor, A-flat major — such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural. The key of A-flat major once reached, the clarinets and bassoons, supported by the strings and two sustained notes on the first and second trombones, play the opening measures of Florestan's air, "*In des Lebens Frühlingstagen*," in the second act of the opera. Then come mysterious, groping harmonies in the strings, leading to E minor, in which key the flute and first violins call to and answer each other, as if anxiously searching for something in the dark; the search grows more animated, the double-basses and wind instruments join



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in it, the key changes, until a terrific outburst of the whole orchestra on the chord of A-flat major announces that the thing sought for is found. But angry chords on the strings and brass, answered by plaintive wailings of the deepest pathos on the wooden wind instruments, tell that it is not a thing of joy, but rather of endless sorrow and horror. The basses repeat an imitation of the old flute and violin call, admonishing to immediate action, that the sorrow and horror be made an end of. The dominant of C major is reached: the basses alone lead on to the tonic, and, with the *allegro*, the work of deliverance begins. A buoyant, nervous theme begins *pianissimo*, in the first violins and 'celli, rising and falling against a persistent low C, tremulously held in the violas, pulsating and throbbing like an anxious heart-beat in the double basses. It rises ever higher, *crescendo e sempre più crescendo*, the wooden wind chiming in until a raging climax is reached on the chord of the dominant (over a tonic pedal), and the entire orchestra precipitates itself in unbridled fury upon the theme, whirling onward in irresistible impetuosity. The instrumentation of this passage is as original as it is overwhelmingly brilliant: all the strings (double basses included) and all the wood-wind, horns, and trumpets (as far as the last two can) play the theme itself in raging octaves, while only the three trombones play the harmony. The storm continues, now abating in violence, now blowing its fiercest, up to half-cadence in the key of E major. A *sforzando* call on a pair of horns ushers in perhaps the most poignantly pathetic second theme in all music,—a theme woven out of sobs and pitying sighs, over an accompaniment full of anxious agitation in the strings. A more buoyant and hopeful conclusion-theme sets in (still in E major, although modulation has been almost constant during the second theme), and with a superb climax brings the first part of the *allegro* to a close.

The working out is singularly original: the plan pursued is more dramatic than symphonic, and had, as far as I know, never been adopted before, although Mendelssohn afterwards followed a very similar one in

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parts of his overture "*Meeresstille und glückliche Fahrt*." This working-out consists almost wholly in alternating a pathetic, sobbing figure taken from the second theme and played, now in octaves, now in thirds, by the wood-wind, over a nervous accompaniment of the strings, in which the violins constantly harp on a figure from the first theme, with raging outbursts of fury in the whole orchestra: it is like an oft-repeated pathetic entreaty, always answered by a sterner and sterner No! The nodus of this passionate plot is cut by the trumpet-call behind the stage (as in the prison-scene in the second act of the opera itself). This twice-repeated trumpet-call in B-flat is each time answered by the brief song of thanksgiving from the same scene,—Leonore's words in the opera are, "*Ach! du bist gerettet! Grosser Gott!*"—first in B-flat, then in G-flat major. A gradual transition leads from this to the return of the first theme at the beginning of the third part. This return of the first theme is absolutely original! it comes back, not on the strings as before, but as a blithe flute solo! Berlioz was rather shocked at this flute solo: he writes of it that "it is not worthy, in my opinion, of the grand style of all the rest of the overture." But there are times when the heart of man is too full of sudden joy even for tears, when, after a long agonizing strain and an unlooked for reprieve, his whole being is literally *emptied* of emotion, and he can only—whistle. But this emotional torpor does not last long: the third part develops itself along the same general lines as the first, and leads to as wildly and frantically jubilant a coda as even Beethoven ever wrote.

This overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings.

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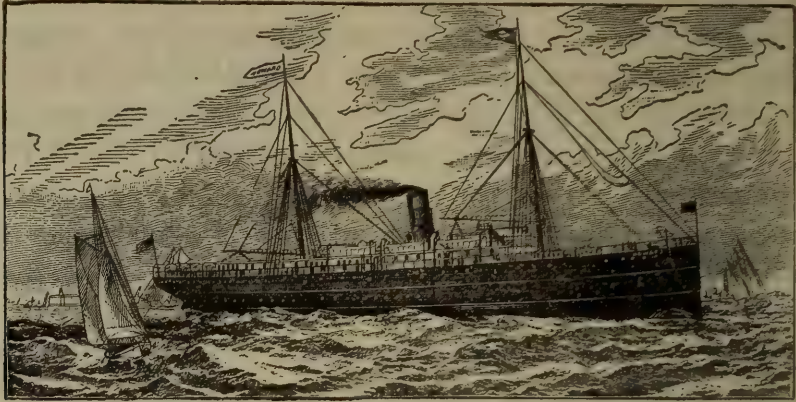
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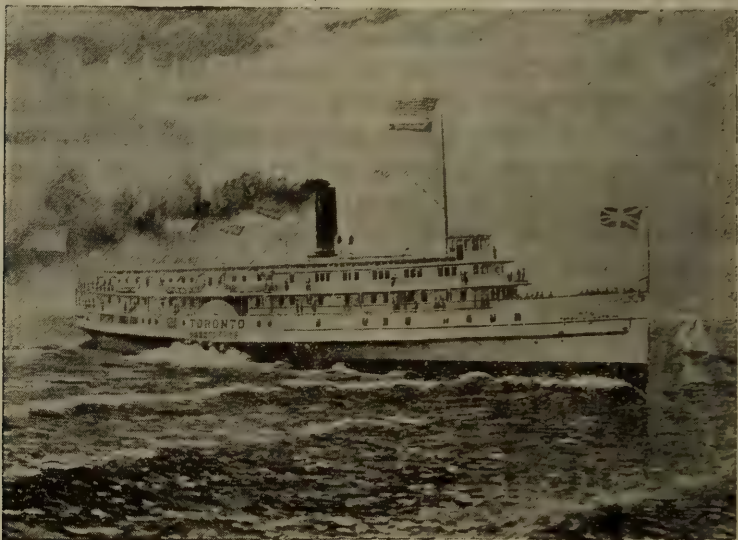
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AT 8 PRECISELY.

PROGRAMME.

Luigi Cherubini - - - - Overture to "Anacreon," Op. 241

George Frideric Handel - Recitative, "Deeper and deeper still," and
Air, "Waft her, angels," from "Jephthah"

Richard Wagner - Selections from "Siegfried" and "Twilight of
the Gods" (arranged by HANS RICHTER)

Charles Gounod - - - Air, "Lend me your aid," from "Irene"

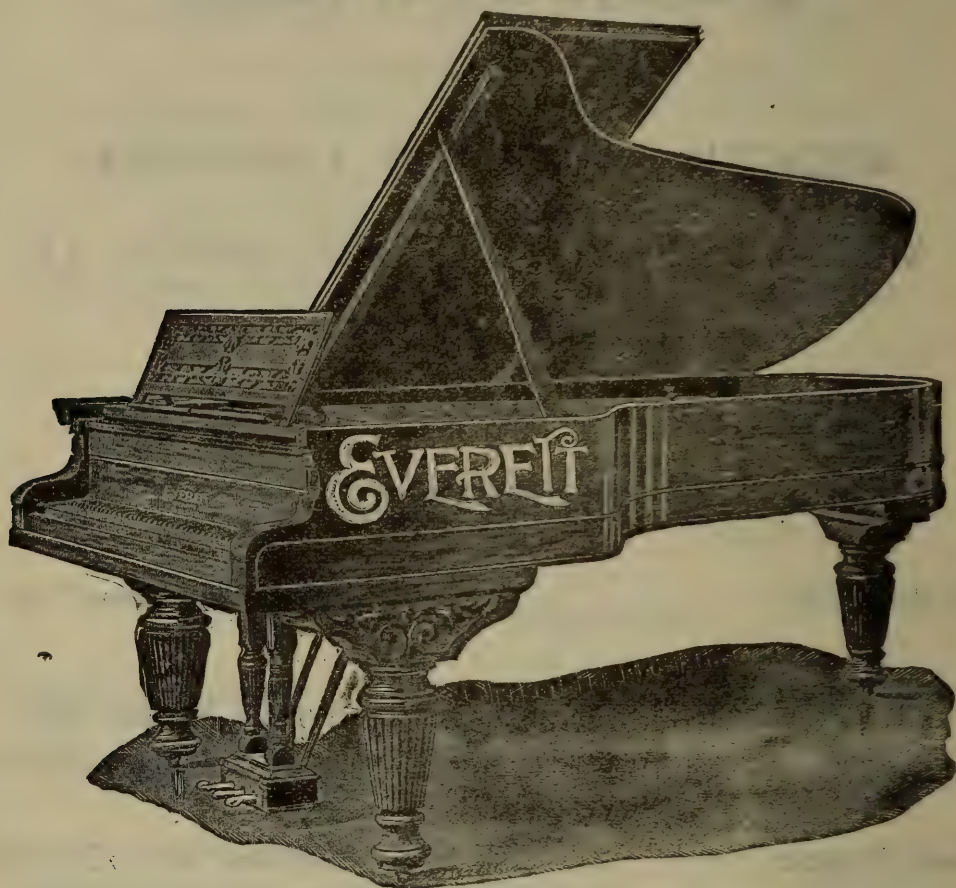
Johannes Brahms - - - Symphony No. 2, in D major, Op. 73

- | | | |
|---|---------|-----|
| I. Allegro non troppo (D major) | - - - - | 3-4 |
| II. Adagio non troppo (B major) | - - - - | 4-4 |
| III. Allegretto grazioso, quasi Andantino (G major) | - - - - | 3-4 |
| IV. Allegro con spirito (D major) | - - - - | 2-2 |

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(Born in Florence on Sept. 8, 1760; died in Paris on May 15, 1842.)

The opera of *Anacréon, ou l'Amour fugitif*, the text by Mendouze, the music by Cherubini, was brought out at the Académie de Musique in Paris on October 5, 1803. It was Cherubini's eighth French opera. It has long since passed from the stage, the overture and a delightful air, "*Jeunes filles aux yeux doux*," being all that has survived of it.

The overture begins with a slow introduction, *Largo assai* in D major (2-2 time), the stately character of the opening chords of which contrasts sharply with some pastoral phrases in the horns and other wind instruments that follow. The main body of the overture, *Allegro* in D major (4-4 time), begins softly with a contrapuntal treatment of the only real theme of the movement; for it is irregular in form in this respect, that it has no second nor conclusion themes, only this first theme and one or two subsidiaries. The first subsidiary, beginning with slow harmonies in all the strings, soon follows the exposition of the first theme; and the second subsidiary, a lively violin figure, treated contrapuntally, like almost all else in the overture, makes its first appearance soon after, as a counter-figure to some developments of the first theme in the 'celli. The development and working-out of the somewhat scant thematic material in this overture is exceedingly elaborate and brilliant; the work is an especial favorite with orchestras on account of the brilliant passages there are in it for the violins.

This overture is scored for 2 flutes (of which the second is interchangeable with piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 pair of kettle-drums, and the usual strings. The score bears no dedication.

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RECITATIVE, "DEEPER AND DEEPER STILL," AND AIR, "WAFT HER,
ANGELS," FROM "JEPHTAH" GEORGE FRIDERIC HANDEL.

(Born at Halle on Feb. 23, 1685; died in London, on April 14, 1759.)

Jephthah, oratorio in three acts, the text by Dr. Thomas Morell, the music by George Frideric Handel, was brought out at Covent Garden in London on February 26, 1752. It was Handel's last oratorio. The score was begun on January 21, 1751, and completed on August 30 of the same year. In the Boston Public Library there is a facsimile of Handel's autograph score; the last page of which shows the last few measures of music and the last signature to a completed composition Handel wrote before his blindness became complete.

The recitative and air sung at this concert do not really belong together. They are, however, both in the part of Jephthah. The recitative comes near the close of the second act, and is in response to Iphis's announcement of her readiness to fulfil her father's vow. The air (preceded by another recitative) comes at the beginning of the third act, before the ceremonial of Iphis's sacrifice. I think it was Sims Reeves who first had the idea of putting these two unconnected numbers together for performance of concerts. Be this as it may, it has long been the custom thus to sing them together in England. The recitative begins in F-sharp minor and ends in G major: the air is in G major. In Handel's score both are accompanied by first and second violins, violas, and basses; the orchestral part in the air, however, has some bare places which call for additional accompaniments. The text of recitative and air is as follows:

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Deeper and deeper still, thy goodness, child,
Pierceth a father's bleeding heart, and checks
The cruel sentence on my falt'ring tongue.
Oh! let me whisper it to the raging winds,
Or howling deserts; for the ears of men
It is too shocking.— Yet — have I not vow'd?
And can I think the great Jehovah sleeps,
Like Chemosh, and such fabled deities?
Ah no; Heaven heard my thoughts, and wrote them down —
It must be so.— 'Tis this that racks my brain,
And pours into my breast a thousand pangs,
That lash me into madness.— Horrid thought!
My only daughter! — so dear a child,
Doom'd by a father! — Yes,— the vow is past,
And Gilead hath triumph'd o'er his foes.
Therefore, to-morrow's dawn — I can no more.

AIR.

Waft her, angels, through the skies,
Far above yon azure plain —
Glorious there, like you, to rise,
There, like you, forever reign.
Waft her: *Da Capo.*

SELECTIONS FROM "SIEGFRIED" AND "TWILIGHT OF THE GODS."

RICHARD WAGNER.

(Born in Leipzig on May 22, 1813; died in Venice on Feb. 13, 1883.)

SIEGFRIED'S PASSING THROUGH THE FIRE TO BRÜNNHILDE'S ROCK ("SIEGFRIED," ACT III., SCENE 2), MORNING DAWN, AND SIEGFRIED'S TRIP UP THE RHINE ("TWILIGHT OF THE GODS," PROLOGUE).

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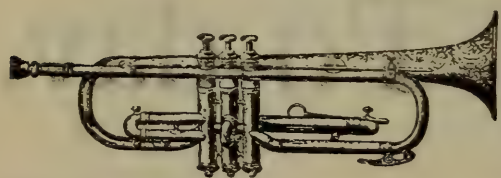
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for concert use by Hans Richter. His score is in MS. and is a faithful reproduction of the respective passages in Wagner's scores, no changes being made in the instrumentation; here and there indications in red ink show how the music may be adapted to a smaller orchestra, but these indications may be followed or not, according to the orchestral resources at command.

The selections begin with the scene where Siegfried, after shattering Wotan's spear with his sword Nothung, follows the Forest Bird to the fire that encompasses the rock on which Brünnhilde was put to sleep by Wotan in the last scene of *The Valkyria*, and the young hero passes through the flames to discover the sleeping dis-valkyred Valkyria. Beneath a rustling in the strings, the bassoons and double-basses give out softly the VOLSUNG-motive, which is immediately followed by the first phrase of the SIEGFRIED-motive on the horn; then come the various figures of the BIRD-motive in the wood-wind, the SIEGFRIED-motive sounding once more in the bass-trumpet. A short and brilliant *crescendo* leads to the FIRE-motive in the strings, wood-wind, and first quartet of horns, while the second quartet of horns ring out joyously in unison with SIEGFRIED'S HORN-CALL, typifying the hero's passage through the flames. All this fire-music is virtually the same as in the last scene ("*Feuerzauber*") in *The Valkyria*, save that here we keep hearing the SIEGFRIED-motive, SIEGFRIED'S HORN-CALL, and parts of the BIRD-motive sounding through the whirring and crackling of the fire, and frequent recurrences of a certain harmonic progression (chord of the dominant 7th and major 9th, with its resolution), which recalls the RHINE DAUGHTERS' SHOUT OF TRIUMPH, seem to bear some reference to the Rhine-gold—that is, to the Ring which Siegfried wears on his finger. As the fire-music gradually dies away, and the young hero is supposed to reach the top of Brünnhilde's Rock, we begin to hear scraps of the SLUMBER-

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motive, first in the higher wood-wind, then in other parts of the orchestra, showing that Siegfried is drawing near the sleeping Brünnhilde. As this motive sinks into the mellow tones of the bass-clarinet during the silence of all the rest of the orchestra except the horns and harp, the trombones softly give out the solemn harmonies of the FATE-motive. Then the first violins, wholly unaccompanied, sing a long passage, based on the FREIA-motive, the significance of which here is probably that Freia was the goddess of Youth and Love.* This curious "solo for all the violins," which is only once interrupted by the solemn FATE-motive in the trombones, has very much the character of the (also unaccompanied) violin-passage where "Faust examines with passionate curiosity the interior of Margaret's room" in Berlioz's *Damnation de Faust*, Part III., Scene 9, and, like it, seems to suggest the idea of looking round and searching for something; it also well paints the "blessed waste on blissful heights" Siegfried finds on the top of the Brünnhildenstein. After some calm, peaceful harmonies in the wood-wind, the violins take up the motive again, and then all dies away.

Here we pass to the next selection, the Morning Dawn in the Prologue of *Twilight of the Gods*, just before Siegfried and Brünnhilde come out from their nuptial cave. Once more the trombones softly give out the dread FATE-motive, and the 'celli play a weird *pianissimo* passage, as if groping in the dark. Soon the horns softly give out a fragment of a new motive, that of SIEGFRIED THE HERO;† then the 'celli go on with their groping, and the horns once more give out their new motive. The clarinet, an-

* Throughout the *Nibelungen* dramas Wagner seems to attribute associations with Love or Eternal Youth to this motive of Freia's. It runs through the accompaniment to Loge's Narrative in *The Rhine-gold*, in which he speaks of "no man's being willing to forego Woman's delight and worth"; it appears again at the mention of the "*Wunschkinder*" (the Valkyrior, in their capacity of eternally youthful cup-bearers at the feasts of the gods and heroes in Valhalla), in the scene where Brünnhilde announces to Siegmund his approaching death, in the second act of *The Valkyria*. There are other passages, too, in which the motive can bear no possible reference to Freia herself, but merely to her function as goddess of Youth and Love.

† This motive of *Siegfried, the Hero*, is note for note the same as *Siegfried's Horn-call*, but is in so totally different a rhythm that one can hardly recognize it as the same. Wherever it appears in the Tetralogy it is always in full harmony.

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swered by the bass-clarinet, now comes in with a new BRÜNNHILDE-motive,* which is soon taken up by the violins and 'celli, and strongly worked up in a short *crescendo* climax by fuller and fuller orchestra as a tone-painting of sunrise, until with the full glory of day the motive of SIEGFRIED THE HERO bursts forth in its complete shape *fortissimo* in all the brass, some of the trumpets, horns, and trombones sounding the motive of the RIDE OF THE VALKYRIOR (in allusion to Brünnhilde's *quondam* estate) between the phrases, against brilliant arpeggi in the violins and harps. Here Richter makes a long skip to the rapturous closing measures of the ensuing parting scene between Siegfried and Brünnhilde, a passionate climax worked up on two motives, neither of which has yet appeared in these selections; the first of these is taken from Siegfried's WANDER-SONG in the first act of *Siegfried*, the second is the motive of BRÜNNHILDE'S LOVE. The top of the climax is reached with the resounding recurrence in *fortissimo* of parts of the motives of SIEGFRIED THE HERO and the RIDE OF THE VALKYRIOR in the full orchestra; the first of these, together with other motives already heard, is worked up in a brilliant passage which at last dies away with a *decrecendo* allusion to the motive of LOVE'S GREETING (from *Siegfried*, Act III., Scene 3) in the clarinet and 'celli. Over a low sustained C in the horn and a soft roll of the kettle-drums, a horn now rings out gayly with SIEGFRIED'S HORN-CALL, which is softly answered by the bass-clarinet with the BRÜNNHILDE-motive; the HORN-CALL sounds again, and an upward rush of the first violins leads to a *fortissimo* outburst of the whole orchestra on the FLIGHT-motive (from *The Rhine-gold*, Scene 2), which soon merges into Siegfried's WANDER-SONG, a brief and vigorous working-up of which leads to the orchestral Scherzo which serves as an Interlude between the Prologue and first act of *Twilight of the Gods*, and is called by Wagner "*Siegfried's Rheinfahrt* (Siegfried's Trip up the Rhine)."

* This new *Brünnhilde-motive*, which appears here for the first time in the whole Tetralogy, is especially to be associated with Brünnhilde the Wife, no longer Brünnhilde the Valkyria.



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This Scherzo is in three parts. The first, *Rasch (Allegro)* in F major (3-4 time), presents a simultaneous working-up of SIEGFRIED'S HORN-CALL and part of the FIRE-motive, the WANDER-SONG coming in after a while in the bass. The second part begins with a resounding outburst of the full orchestra in A major, all the brass and wood-wind uniting on the RHINE-motive, against which the strings play billowing arpeggj. The even flow of this motive is interrupted at one point by a sudden skip to the key of E-flat major (chord of the 6th) and a *fortissimo* announcement of one of the versions of the motive of RENUNCIATION OF LOVE by all the wind, while the strings keep up their billowing arpeggj; as the RHINE-motive dies away after this forbidding outburst, we come to the third part of the Interlude (E-flat major, 9-8 time), which opens loudly and joyously with the RHINE-DAUGHTERS' SHOUT OF TRIUMPH against a figure from the HORN-CALL in the bassoons, bass-trumpet, and trombone, and soon merges into an orchestral setting of the RHINE DAUGHTERS' LAMENT; this in turn is followed by some free developments of the RING-motive which gradually sink back to *pianissimo* as the horns and then the bass-trumpet softly sound the RHINE GOLD-motive, and at last the trumpets and trombones give out the dread harmonies of the motive of the NIBELUNGS' POWER FOR EVIL, and the Interlude ends. In order to avoid this tragic conclusion to a series of selections that have been almost constantly joyful in character, Richter has here added a few measures of the stately VALHALLA-motive (from *The Rhine-gold*, Scene 2) as a sort of closing apotheosis.

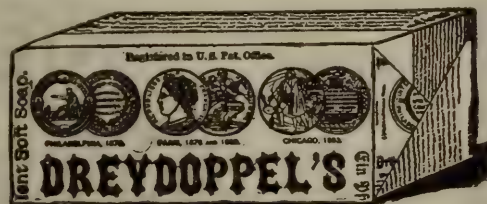
Except that the "Bayreuth"-tubas do not appear in them, these selections call into play the full force of the *Nibelungen* orchestra.

AIR, "LEND ME YOUR AID," FROM "IRENE" . . . CHARLES GOUNOD.

(Born in Paris on June 17, 1818; died there on Oct. 18, 1893.)

La Reine de Saba, opera in five acts, the text by Jules Barbier and Michel

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Carré (based on a legend brought from the East by Gérard de Nerval), the music by Gounod, was brought out at the Académie Impériale de Musique in Paris on February 28, 1862. The work was a failure, the libretto being rather cold in itself, and the composer's attempts at lyric declamation resulting in a series of recitatives which were voted exceedingly dull at the time. Only the tenor air sung at this concert, another air for soprano, and an orchestral march have survived.

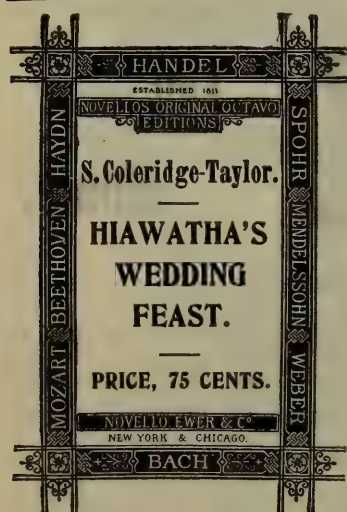
The failure of the opera in France did not, however, prevent an attempt to make it popular in England, where the Gounod cult had been in a pretty thriving condition ever since the composer's *Faust*. But it was judged impracticable to bring out an opera on a scriptural subject in England; so Henry Farnie was engaged to rewrite the text, and eliminate all scriptural allusions therefrom.*

His version of the text is, for the most part, a free translation of the French original, but with a complete change of time, place, and of the *dramatis personæ*. King Solomon becomes Sultan Suliman; his temple is changed to the Grand Mosque in Stamboul; Queen Balkis becomes Irene, a Greek Princess; and the sculptor Adoniram, the master-builder Muriel. The original text contained, like that of Mozart's *Zauberflöte*, a great deal about free-masonry; which Farnie was able to retain without too great a stretching of probability. In his version the work was first given in England, as *Irene*, at the Theatre Royal in Manchester on March 10, 1880.

I quote the following from Farnie's preface:—

With the story of this opera are interwoven certain legends and traditions of free-masonry. The hero, Muriel, a mysterious personage from the far east, is supposed to be the descendant of the founder of the order, and a depository of its secrets. The action of the piece, moreover, takes place at a time when freemasons—although a secret association—really were skilled artisans, and travelled throughout the civilized world, building and founding churches, palaces, and monuments—such as are, to this day, wonders of architecture.

* A similar subterfuge had been resorted to more than once in England. Verdi's *Nabucodonosor* was given there as *Nino*; even Beethoven's *Christus am Oelberge*, oratorio though it was, was long generally known in England as *Engedi*; or, *David in the Wilderness*.



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The opera opens with a scene of this nature. A host of wandering architects, under their chief, Muriel, are engaged at Stamboul in the re-edification of the Grand Mosque, by the orders of the Sultan, Suliman. Muriel is shown in his character of a visionary — sombre and mysterious — delighting to recall the old legends of his race and calling.

The air sung at this concert is the first thing in the opera ; Muriel is in his work-shop, meditating upon the task he is employed upon. The number begins with a recitative, *Moderato assai maestoso* in C minor (4-4 time), which leads to the *cantilena* proper, *Un poco meno* in C major (12-8 time). The English text is as follows : —

MURIEL.

How frail and weak a thing is man
How poor this work of ours !
Hideous and vain it standeth,
A dwelling for luxury,
A temple fit for pride !
Hardly worthy of man !
All nobleness is wanting !
This they call building for all eternity !
Sons of Tubal Cain . . .
Oh, strong and noble race . . .
Benefactors of man ! . . .
High and god-like minds,
In your path through the world
Ye left a track of greatness,
Libanus beareth witness in vast noble ruins.
Where far the sand heaps high the desert plain,
Even there rise the wondrous forms ye have made . . .
From out the past in solemn grandeur.
Ah ! . . . before your awful pow'r I bow the head !

Lend me your aid, oh race divine !
Fathers of old to whom I've prayed,
Spirits of pow'r, be your help mine,
Lend me your aid !

Oh grant that my wild dream be not vain,
That future time shall owe to me
A work their bards will sing in their strain,
Tho' Chaos still an iron sea.

From the caldron the molten wave
Soon will flow into its mould of sand,
And ye, oh sons of Tubal Cain,
Fire, oh fire my soul and guide my hand !

Lend me your aid, etc., *Da capo*.

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I have not been able to consult a full score of this opera, so cannot report on the instrumentation. Gounod's original score is dedicated to Count Walenski-Colonna.

SYMPHONY NO. 2, IN D MAJOR, OPUS 73 JOHANNES BRAHMS

(Born in Hamburg on May 7, 1833; died in Vienna on April 3, 1897.)

The first movement, *Allegro non troppo* in D major (3-4 time), begins, without slow introduction, with the simple exposition of the idyllic first theme, the first and third phrases being given out by the horns and bassoons, the second and fourth by the wood-wind, over a bass in the 'celli and double-basses. Toward the end the strings come in and lead by a waving descending passage in octaves to some sombre, mysterious harmonies in the trombones, tuba, and 'celli, interspersed with fragments of phrases in the wood-wind and soft rolls on the kettle-drums. Some *crescendo* passage-work on a more florid phrase leads to the entrance of the first subsidiary, a *staccato* phrase in the oboes and horns with crisp chords in the other wood-wind and waving figures in the violins, beginning in F-sharp minor, then modulating, but soon leading back to its first key, in which the second theme now makes its appearance. This *cantabile* melody is sung in 3rds and 6ths by the 'celli and violas (the 'celli taking the upper voice) to waving figures in the violins, over a *pizzicato* bass. Soon the wood-wind adds richness to the coloring and the theme is taken up and still further developed by the flutes, oboes, and bassoons to a string accompaniment. The passage ends with a modulation by half-cadence to A major, in which key a strongly rhythmic second subsidiary enters *forte* in the full orchestra (minus trombones, tuba, and kettle-drums) and is concisely developed.



The conclusion-period of the first part of the movement seems at first to be represented by a series of passage-work imitations between the first and second violins in octaves and the 'celli and double-basses, against a persistent syncopated rhythm, strongly marked by the clarinets, horns, and violas, and gradually rising from *poco forte* to *fortissimo*. But this passage is soon seen to be nothing more than an episode on the augmentation of a figure from the second theme, a figure which has also appeared in diminution in the second subsidiary. It leads to the real conclusion-period, which is represented by a return in A major of the *cantabile* second theme itself, now sung by the violas and second violins (with the violas on the upper voice) against a persistent contrapuntal figuration in the flute, and repeated by the flutes and oboes against a similar figuration in the first violins. The first part of the movement ends in A major (dominant of the principal key), and is forthwith repeated.

The free fantasia is long and exceedingly elaborate; toward the end, the florid figure from the passage-work which led from the mysterious trombone harmonies to the entrance of the first subsidiary in the first part is found to assume more and more thematic importance; its true function in the movement will soon be revealed.

The third part of the movement begins with the return of the first theme in the tonic (D major), the first and third phrases being now given out by the oboes and horns, the second phrase by the second violins and violas, and the fourth phrase by the flutes and bassoons; the bass is, as before, in the 'celli and double-basses. But the theme is now accompanied by flowing counterpoint in the violins and violas, in which the figure just mentioned plays a prominent part: it is really a counter-figure to the first theme, but now appears for the first time in actual conjunction with it. The waving descending passage leading over to the trombone harmonies in the first part of the movement is now given to the higher wood-wind, and is considerably extended, the violins keeping up their florid running



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passages, which gradually assume the form of arpeggj. The mysterious trombone harmonies of the first part are now reduced to a single entrance of the horns, trombones, and tuba, immediately followed by the melodious second theme, now in B minor and sung, as before, by the 'celli and violas, but to a flowing arpeggio accompaniment in 3rds alternately in the violins and the flutes and clarinets; the theme is then taken up, as before, by the wood-wind and further developed up to the entrance of the second subsidiary, which now comes in the tonic, D major. From this point on, the development is much the same as in the first part of the movement, if with some changes in the instrumentation. It will be noticed that the *staccato* first subsidiary has not appeared in this third part.

The coda begins with some passage-work on the first theme leading to a return of the first subsidiary in D major, with the *decrescendo* development of which the movement closes quietly.

The second movement, *Adagio non troppo* in B major (4-4 time), opens solemnly with its at once thoughtful and expressive first theme in the 'celli against harmonies in the wind instruments, the bass being in the double-basses; toward the end of the exposition, the melody passes into the violins. Then comes some contrapuntal and imitative passage-work, partly on a figure taken from the first theme, beginning in the wood-wind and then gradually calling the entire orchestra into play. A graceful second theme in F-sharp minor — *l' Istesso tempo, ma grazioso* (12-8 time) — follows and is developed at first by the wood-wind, then by it and the strings. It leads to a still more melodious subsidiary in the same time and tempo, beginning in the strings in F-sharp minor, then sung in double octaves in B minor by the flute, oboe, and horn over flowing counterpoint in the violas and 'celli, the melody passing next into the basses, against counterpoint in the violins. This leads to a partial return of the first theme in D major, with the melody in the violins in octaves, against figures from the second subsidiary in the wood-wind. This is, however, a false start; the real de-

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finite return of the theme comes a little later in the tonic (B major), with the melody in the wood-wind against 12-8 figuration in the violins. The further development of the first theme, with many accompanying hints at the second subsidiary, continues to the end of the movement.

The third movement, *Allegretto grazioso, quasi Andantino* in G major (3-4 time), corresponds to the old traditional Minuet. It is based upon the development of a naïf *Ländler* theme, played for the most part by the wood-wind and horns over a *pizzicato* bass in the 'celli, interspersed with episodes of *Presto ma non assai*—tricksy *staccato* variations on the same theme alternately in the strings, the wood-wind, and the full orchestra (without trombones, trumpets, tuba, or drums). There are two of these nimble little variation-episodes: the first in 2-4, the second in 3-8 time; they may be taken to correspond to a first and second Trio.

The fourth movement, *Allegro con spirito* in D major (2-2 time), is a brilliant and elaborately developed rondo on four themes—or two principal and two subsidiary themes—at least two of which have a markedly Hungarian character. In the last of these themes the characteristically Brahmsish change from binary to triplet rhythm is to be noted.

This symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 bass-tuba, 1 pair of kettle-drums, and the usual strings. The second pair of horns is omitted in the second movement; and the second horns, trumpets, trombones, tuba, and kettle-drums, in the third. The score bears no dedication.

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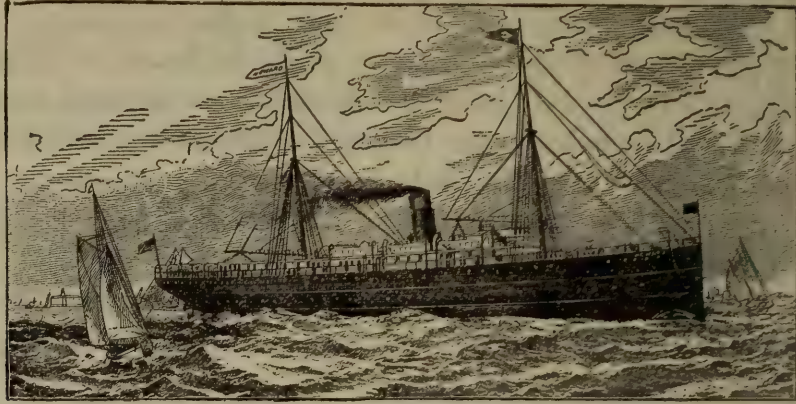
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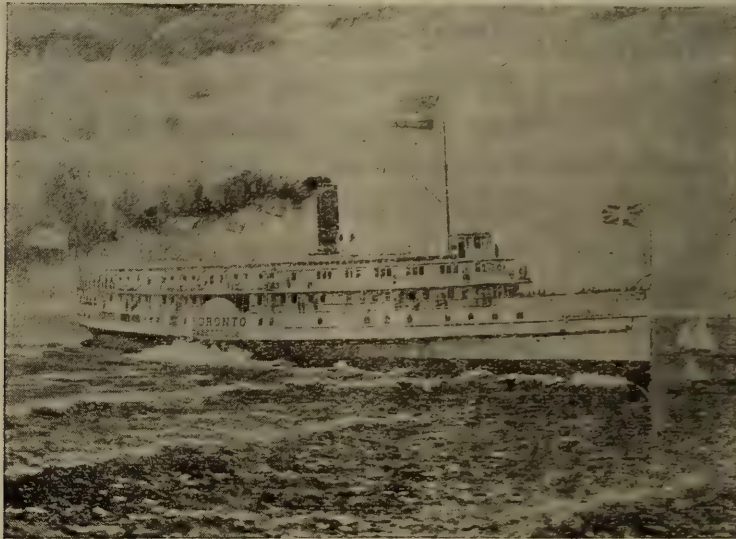
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